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Vol. II—No. 11.
November 1933.

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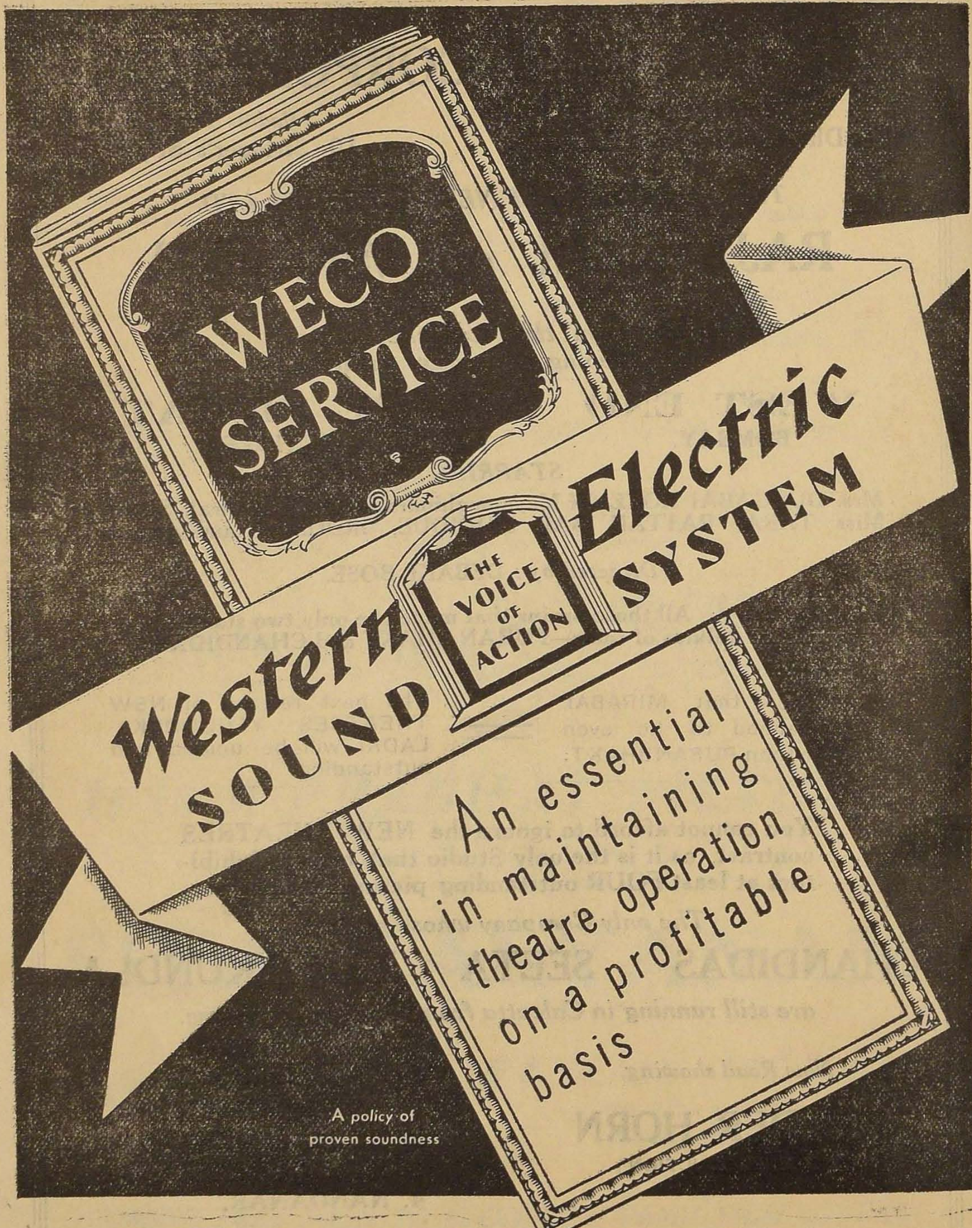

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CONTENTS

	Page
Can You Beat It ?—by " Filman " ...	5
SCREEN SIDELIGHTS—by " Gleanor " ...	7
CAUGHT BY OUR LENS—by " Zoom" ...	15
TRADE & TECHNICAL—	
Indian Films in Fiji ...	21
Amateur Sound Recording ...	23
New Projector ...	24
New Colour Process ...	27
Chicago World Fair ...	27
Sound & Picture Reproduction ...	31
PICTURES UNDER PRODUCTION—	
Indian ...	35
Foreign ...	37
THE THEATRE ART'S SECTION :	
E. Krishna Iyer : Dance-Critic—by V. Raghavan.	43
Yaksha Gana—Old Drama of South Karnataka —by V. Raghavan ...	49
MUSIC SECTION :	
Muthuswamy Dikshitar—by " Bhavuka " ...	59
The Madras Sangeetha Sabhas ...	63

INDEX TO ADVERTISERS

Ajanta Cinetone Ltd. ..	18
Aurora Film Corporation ...	1
Bhagath & Co. ...	42
Bombay Radio Co., Ltd. (B.T.H.)	30
Central Automobiles Co. ...	48
Cinema Quarterly ...	29
Contimental Talkie Equipment Corporation ...	16
Crown Talkies, Madras ...	65
East India Film Co.	3rd cover
Exhibitor Films Service (Imperial)	22
Famous Pictures, Bangalore	
Prabhat's—SitaKalyanam	2ndcover
Saraswathi's—Prithvi Putra ...	30
Prabhat's—Sairandhri	29, 34, 44, 48
,, —Prahalad ...	58
Famous Pictures, Bombay (Simplex) ...	66
Kinema Central ...	65
Movie Camera Co. ...	34
Musical Trading House ...	58
Philips " Philisonor " ...	25
Pioneer Films ...	6
Popular Insurnce Co., Ltd. ...	64
Premier Films, Delhi ...	36
Radha Film Co.,—(Char Darvesh)	8
R. C. A. Photophone	1st cover
Roxy Theatre, Madras ...	65
Sarkar Dutt & Co.—(Csystophone)	20
Sound Equipment Co. (R.C.A.)	26
Sri Cinetone (Shrimati Manjari)	12
Sri Narayan Publicity Service ...	36
Sri Vishnu Cinetone ...	32
Trilok Cinetone = Aurat-Ka-Dil.	20
Warner Bros. ...	4
Western Electric Co., Ltd.,	2, 28, 4th cover

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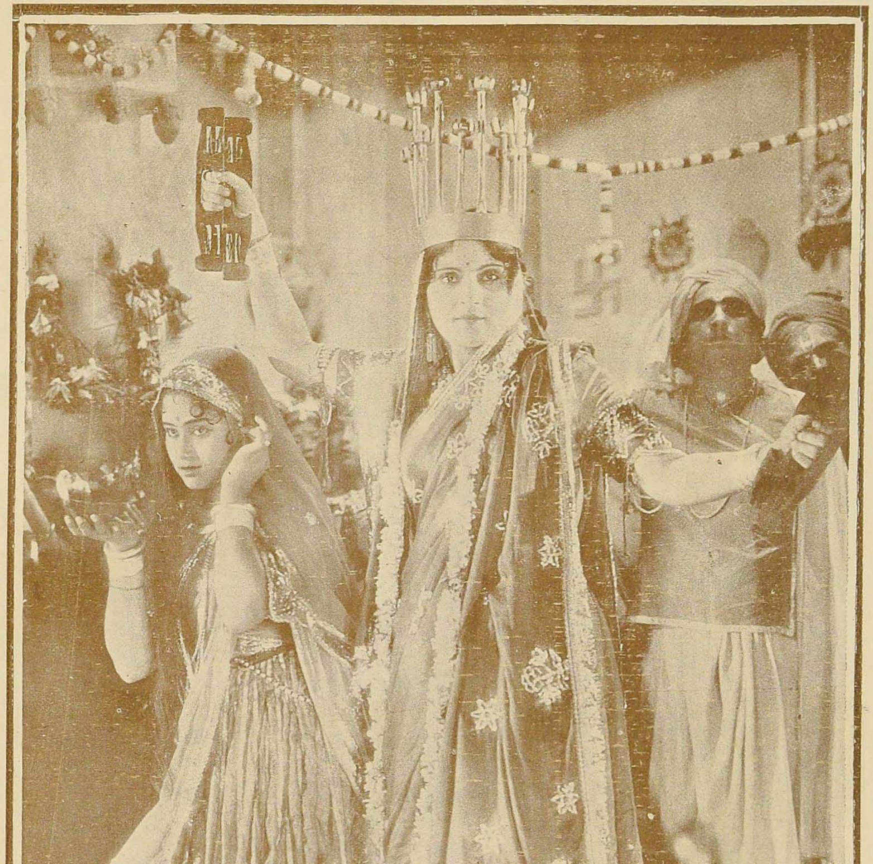


A scene from Rajarani of New Theatres distributed by Aurora Film Corporation.

Muthuswamy Dikshitar

BHAVUKA

चतुर्णां पुरुषार्थानां त्यागं यस्मात्करोत्यतः ।
त्यागराज इति ख्यातं सोमास्कन्दं भजाम्यहम् ॥

Tiruvarur is a glorious name among the numberless shrines that stud this blessed Tamil land. Its renown goes back into the early Chola times, when reigned there the Manunithikanda Chola, the king whose Dharma was such as to demand the life of his own son for the death of a poor calf. The town is presided by a Rajamurthi and Natanamurthi of God Siva, Sri Tyagaraja, who has inspired the great Tevaram Saints and drawn the hearts of the Nayanars. In recent times, Tiruvarur, the greatest of the shrines near Tanjore, was the favourite shrine of the Tanjore Telugu and Maratta Kings. The place was renowned for its culture ; great pundits lived in and around it and music and dancing flourished by the grace of Lord Tyagaraja, Himself the exponent of the dance called Ajapa natana. Nagasvara and Natya were its special arts and who has not heard Tiruvarur Jnanam, the last of the great exponents of Natya at that place?

Thrice holy is Tiruvarur to the lover of our music ; for it is this small place that gave birth to the Carnatic music trinity—the Trimurtis —Sri Tyagaraja, Sri Syama Sastriar and Sri Muthuswamy Dikshitar. All the three celebrated composers were contemporaries. Tyagayya was the eldest and he blessed this earth with his life for the longest period, while the two others left it earlier. Of the three Muthuswamy Dikshitar was the youngest and he alone stuck to Tiruvarur for the longest time while Tyagayya left for Tiruvayar or the Panchanada Kshetra and Syama Sastriar for Tanjore proper.

Muthuswamy Dikshitar was born in Manmatha, 1775 A. D. His father was Ramaswamy Dikshitar, a famous composer who is credited with having invented the Raga Hamsadhvani. Ramaswamy Dikshitar had three sons, the eldest of whom is Muthuswamy Dikshitar. The great composer's birth was attended by a significant event. Ramaswamy Dikshitar was not blessed with children upto his forteith year. It is said that he undertook a fast for forty days in the presence of God Muthukumaraswamy in the shrine at Anatandavapuram. At the end of the fast, Ramaswamy Dikshitar had a dream and a present of a pearl-necklace from Goddess Balambika. This divine present was soon followed by another, and there appeared the great music composer to string pearl-necklace after pearl-necklace.

Dikshitar's father, Ramaswamy Dikshitar learnt music at the feet of Muddu Venkatamakhin, a descendent of the renowed Venkatamakhin, minister at the Tanjore Nayak Court and author of the music treatise, the Chaturdandiprakasika. Ramaswamy Dikshitar himself taught music to his three sons. The eldest, Muthuswamy Dikshitar, is said to have been an Ekasantagrahi, one who learnt everything by hearing once. He learnt music and Sanskrit and attained proficiency in astrology.

While Dikshitar was yet a boy there happened a noteworthy incident in his life. One day a Sannyasi named Chidambaranatha Swami visited Ramaswamy Dikshitar and stayed as his guest for a while. He caught sight of the boy, turned to his father and told him that his son would be a great musical genius and a renowned composer. The Swami wanted to shower his blessings on the boy and took him along with himself to Benares. It is under this Chidambaranatha Swami that Dikshitar had his initiation in Srividya. The sojourn in the North and his stay in Benares were fruitful in another direction also. For it was then that the keen ears of the young Carnatic musician drank some of the Northern airs. The impress of his acquaintance with the North

Indian style can be seen especially in the two compositions of his—'Jamboo Pate' in Raga Yamuna Kalyani and 'Soundararajam Asraye' in Raga Brindavana Saranga.

On his return from the North, he went to the hill-shrine at Tiruttani near Madras to worship his family deity God Subrahmanya. His father fasted forty days in deep meditation upon Lord Subrahmanya to get this celebrated musician and the musician himself fasted forty days before the same God to become the great composer that he was to be. It was a corner of the temple and Dikshitar was alone in deep Samadhi when there appeared before him an old man who put sugar into his mouth and asked him to close his eyes. The physical eyes of the devotee closed and when they again opened along with the inner, lo! there stood before him mounted upon the peacock his Lord, God Subrahmanya with his two consorts, Valli and Devasena. The effulgent vision inspired the musician and the sugar which the old man just then placed on his tongue flowed out in long streams of melodies. The first song of Dikshitar was sung at this juncture: 'Manasa Guru Guha' in Raga Ananda Bhairavi which was followed by many more; for the great vision drew fresh and fresh songs from the heart of the devotee. Besides being his traditional family deity God Subrahmanya specially revealed himself to him. On Him Dikshitar has sung about twenty songs. He became his preceptor, so to say and so it is that each song of Dikshitar has the Mudra of 'Guru Guha' at the end.

From Tiruttani, revelling in his newly acquired divine gifts, Dikshitar came to Kanchi to see Goddess Kamakshi who inspired many songs, the most noteworthy of which are 'Kanjadalayatakshi' in Raga Manohari and 'Nirajakshi' in Raga Hindola. At Kanchi, he came into contact with a great man named Rama Brahmam from whom he learnt Vedanta, of which he thence became an ardent follower and exponent.

Dikshitar then settled at Tiruvarur worshipping God Tyagaraja and now and then making pilgrimages to all the shrines in South India. Wherever he went, whatever shrine he visited and whichever deity he saw, he worshipped with the gift of his songs. The following are the more important of these songs: the Pancha Linga Kirtanas, his five songs on the Gods representing the five elements of Earth, Water, fire, Air and Ether, at the shrines Kanchi, Jambukesvara, Arunachala, Kalahasti and Chidambaram; these songs are 'Chintaya makanda mula kandam' in Bhairavi, 'Jamboo pate' in Yamuna Kalyani, 'Arunachalanatham' in Saranga 'Sri Kalahastisam' in Useni and 'Ananda natana prakasam' in Kedara; another series of songs is that on the Navagrahas, the nine planets, excluding Rahu and Ketu; he composed a series of Navavarana Kirtanas on the Goddess at Mayavaram; the most important songs are those he composed on the many dieties at Tiruvarur itself; on the chief deity Tyagaraja he has sung many pieces of which 'Tyagaraja yoga vaibhavam' in Ananda bhairavi and 'Tyagarajaya namaste' in Byagada deserve special mention; the Goddess Kamalamba at Tiruvarur was a favourite of Dikhitar and on her especially he has composed a Navavarana series; he has sung her eleven times; Tyagaraja's consort, Nilotpalambika is sung is one song and the renowed Vinayaka on the north-eastern corner of the tank has been praised in the songs 'Vatapi ganapatim' in Hamsadhvani and 'Sri Maha Ganapati' in Goula; in a Kirtana in Sriraga, 'Srimuladhara chakra Vinayaka', a form of Ganapati as presiding over the Muladhara-chakra found in front of Tyagaraja's principal shrine has been sung; besides almost all the deities at Tiruvarur, Achaleswara, Anandes vara, Siddhesvara and others have been sung; of the songs composed by him on the deities at other famous shrines, mention may be made of 'Sri Rajagopala' in Saveri, 'Bala Gopala' in Bhairavi and 'Chetassri' in Dvijavanti on God Sri Rajagopala at Mannargudi or Champakaranya Kshetra; and also of 'Amba Nilayatakshi' in Nilambari on the Goddess at Negapatam, 'Ranga Nayakam' in Nayaki on Sri Ranganatha at Srirangam, 'Pahimam Ratnachala Nayike' and 'Nilakantham bhaje' in Kedara gowla.

Later in life Dikshitar went to the south on a pilgrimage. At Madura he sang 'Minakshi' in Gamakakriya, 'Mamava Minakshi' in Varali and other Kirtanas. Much earlier to this time Dikshitar had lost one of his two brothers and the other had gone to the Court of Ettayapuram in Tinnevelly District where he was being patronised by the chief, Venkateswara Eddappan, a scholar in Sanskrit, a musician and composer and a liberal patron of arts and letters. Thither Dikshitar turned his steps and while he was going he found the country suffering from draught and the

crops withering. The appearance of the renowned musician reminded the people of the divine powers of music. When they submitted to him their plight, Dikshitar melted into pity and in the fullness of his feeling sang the melody of Amrita varshini, 'downpour of nectar' in the composition 'Anandamritakarshini.' As Dikshitar's voice rose and the words 'Varshaya Varshaya Varshaya' were sung, the clouds had gathered and down came the rains with thunder and lightning. The Raja of Ettayapuram heard of the miracle, met Dikshitar half way and kept him as his Court musician till his last days.

Dikshitar possessed the necessary requisites for great music. He was poor and had great Vairagya. He was such a Bhakta that he would never sing the praise of mortal man with the same voice that sang of omnipotent God. It is said that he was once asked to go to the Tanjore Court and immediately came out the song in Raga Lalita 'Hiranmayim Lakshmim bhajami; hina manavasrayam tyajami' ; 'if I want wealth, I will rather seek Goddess Lakshmi; I shun these petty mortal beings.' At Tiruvarur, the chief local *Zamindar*, Vaidyalinga Mudaliar of the adjacent village of Kuzhikkarai, whose descendents are still flourishing at Tiruvarur under the name 'Ullur Mudali', was a great admirer of Dikshitar; but Dikshitar did not care to extol him. He presented Dikshitar with lavish riches and requested to sing of him. Dikshitar refused but consented to pray to God to shower his blessings on him and his house; and Dikshitar sang for him his Raga Malika in fourteen Ragas on Sri Visvanatha, at the end of which he prays for the welfare of this patron. While at Tiruvarur, Dikshitar was very often suffering from poverty. There was an occasion when unable to bear his condition, a very devoted lady pupil of his named Kamalam, a courtezan of Tiruvarur who served Dikshitar as a servant, wanted to pledge her jewels and get money for helping her teacher. Dikshitar came to know of her intention, called and told her that she had not jewels enough to relieve him for all time and that no mortal being could help him. He at once sang upon God Tyagaraja 'Tyagarajam bhaja re' in Yadukula Kambhoji. The next morning, when Kamalam came to pay her respects to and serve her master, she saw the miracle wrought by 'Tyagarajam bhaja re.' The local choultry department manager had gathered a lot of provisions expecting the arrival of some state officer from the Tanjore Court; the officer had postponed his visit and the only fitting way in which the Satram manager could dispose off his provisions was to send them wholesale to the house of the poor, pious musician. A third miraculous incident is related in his life. He was once at Kivalur near Tiruvarur to see the deity at the temple in that place. When he went there, the Archaka who performed the daily evening Puja had finished it very early and the door of the sanctuary was closed upon Dikshitar's face. Dikshitar requested him to let him have the 'darsana' of the God and the pleasure of propitiating him with a song. Curtly replying him that the God could wait for a day to hear Dikshitar's music, the Archaka walked out. Sorrow stricken, the devoted musician touched the tune called the 'ornament of God Siva' 'Sankarabharana' and sang 'Akshaya linga vibho' and as if in keeping with the time-measure of the song, there broke a sound; the Archaka turned back in wonder and Dikshitar also opened his eyes and lo! the locked gates had burst open to his Sankarabharana. Many more interesting incidents of a similar nature are related regarding his life, his piety, and his music.

Dikshitar is said to have been sweet in temper and always pleasant. He was known as a man of piety and devotion so much that wherever he went he was requested to give religious talks also, besides music.

Many were the courtezans like Kamalam and others, Nattuvanars and Nagasvarakaras of Tiruvarur who were his pupil. I think that many of his songs, especially those sung on the local deities Tyagaraja and others can be recovered completely, if the traditional Nagasvaram music of the Tiruvarur Temple, still going on, is examined. Among these pupils the greatest is a player on the Suddhamaddala at the temple named Tambiyappan, who, in his old age, is once set to have met and disagreed with the style of the singing of the late Maha Vaidyanatha Ayyar of the Dikshita Kirtana 'Cintaya makanda etc.' Another pupil of Dikshitar was Tirukkadayur Bharati. While staying at Tiruvarur, Dikshitar used to visit Tanjore often. It is said that he met Tyagayya also at Trivadi and that some discussion passed between them. Syma Sastry was a great friend of Dikshitar, and under him Syama Sastry left his son Subbaraya Sastry

for learning music. The three celebrated Nattuva-brothers of Tanjore, Ponnayya, Vadivelu and Sivanandam, the second of whom went and distinguished himself at the Trivandrum Court, were all the pupils of Dikshitar. After the death of Dikshitar, Ponnayya sang a Telgu Kriti on Dikshitar, in Raga Bhinna shadja 'Sri guru guha murtikine sisyudayi unnanura etc.'

The last six or seven years of Dikshitar's life were spent happily under the warm patronage of the Raja of Ettayapuram. Dikshitar had no son; but he adopted the son of his brother's daughter, named Subbarama Dikshitar. Subbarama Dikshitar, a worthy descendent, published from Ettayapuram the music work 'Sangita Sampradaya Pradarsini.' His son Muthuswamy Dikshitar is still in our midst.

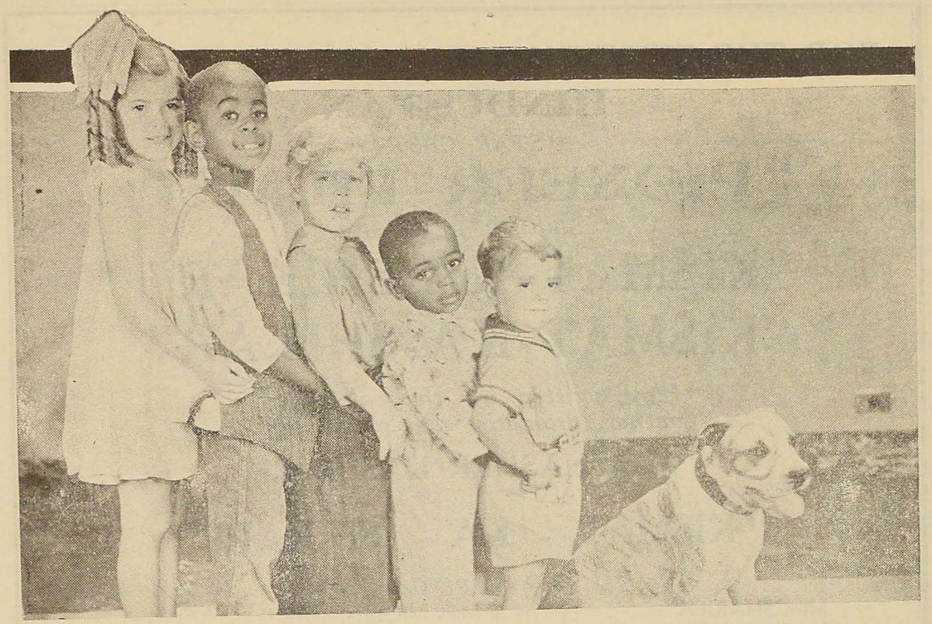
All the compositions of Dikshitar are in Sanskrit except a few. There is a 'Manipravala' piece in Sanskrit and Tamil on God Venkatesa in the shrine of Pulivalam near Tiruvarur and a few compositions in Telgu, including some Varnas and Darus. In old days Dikshitar's compositions were very popular with all the great musicians. Around Mysore and in such other places also his pieces are being sung. He has composed more than five hundred Kirtanas: but in the music world of to-day, it will be a wonder if one finds more than thirty of them being handled.

Dikshitar was a Vainika and also a good vocalist. He had a bass voice and healthy body; the former gave a solemn sonorousness to his music and with the latter he could easily handle his long-drawn, deep and swaying music. The speciality of his compositions are that they are all in Vilambakala, in 'Chowka', slow and majestic in their movement. They are rich in Gamaka and show great musical scholarship. Each major Kirtana can be considered a treatise on the Raga and very rarely does repetition of musical phrase occur. Though devoid of 'Sangatis', which was absent in his days, his compositions have large scope for them. While others confined themselves to the Adi, Rupaka, Chapu and Jhampa Talas, Dikshitar employed greater variety of Tala by utilising Ata, Mathya, and Dhruva Talas as also the Tisra, Caturasra and Khanda Jatis of Eka Tala. His compositions can generally be said to have kept those of Kshetragna for their model. They need great sustaining power and musical scholarship and skill on the part of the artist and hence it is that in an age which delights in quick, flashing easy and running music his songs are not so much in vogue. The slow stately movement of his Kirtanas call up before the mind the image of the huge and majestic car of Tyagaraja at Tiruvarur, the glory of which is sung in the well-known old saying—Tiruvarur Ter Azhahu.

Muthuswami Dikshitar's end came suddenly. At Ettayapuram, he was one day sitting, listening to the music of his pupils who were singing his Gamaka kriya Kirtana, 'Minakshi'. He asked them to sing it once more; they were singing the Anupallavi— Mina lochani Pasamochani' when he felt that the Goddess had really released him from bondage (Pasa); he was accordingly released from mortal bondage.

Dikshitar lived up to his sixtieth year; the year of his passing away is A. D. 1835. This year, on the 15th, 16th, and 17th of October, his ninty-eighth anniversary was celebrated at Mylapore. The function was marked by the music performances of a number of Vidvans, major and minor. It was not however strongly realised by the organisers that such festivals of music-compesers' days have their meaning only if a special programme is chalked out for greater spread of the compositions of the composer honoured by the celebration. Besides the giving of some lectures on the speciality of the music of the composer, Vidvans who give performances on the occassion must be asked to sing only the compositions of that composer. Such a programme is more necessary in the case of Dikshitar's day, his compositions not being in such vogue as they deserve. A diligent search all over South India for the compositions of Dikshitar, a recording of all those Dikshita-kirtanas known to such primier musicians as Veena Dhanam, who especially has a large stock of them as a consequence of her having come in the direct Sishya-lineage of Dikshitar through Sattanur Panju, a good Devanagari edition of such collected compositions of his,—these and many more lines of work I think, will be persued by lovers of music, ere 1935 ushers in the first Dikshitar centenary which must be celebrated not only in Madras but also in his own native place Tiruvarur in a grand manner.

[*Reprint from the 'Sound and Shadow' Vol. II. November, 1933.*]



Our Gang Actors.

Can You Beat It? By Filman.

WE all have heard of the amazing feat of charity of giving with the right hand, —or whichever hand you please—the other hand not knowing what its prototype is doing. But here is something that transcends the usual platitude about charity. In the latest issue of "Variety," our Calcutta Contemporary, we have under the Stop Press Column,—evidently put in there to focus attention,—the following reference to a bit of news that appeared in "Sound and Shadow.":—

> Our Madras contemporary "Sound and Shadow" is responsible for the report that Sagar expects Directors Debaki Bose and Profulla Ghosh to join them! Will Messrs. Bose and Ghosh confirm or contradict the report?

Whether Messrs. Bose and Ghosh are going to oblige "Variety" with their answers is not for us to inquire. However, we would refer the questioner, whoever he might be, to the Notes and News Section of the same issue of "Variety" where he will find the following statement regarding Sagar:—

"They are also reported to be trying two more directors—Profulla Ghosh and Debaki Bose.............."

It seems strange indeed that "Variety" should ask for confirmation or contradiction mentioning our name on a statement which it has also published. There should be a reason. Better we don't discuss.

AN ADVERTISEMENT WITH AN IMMORAL—

A piece of advertisement matter which its originators perhaps think a brilliant stroke of publicity genius, recently came into my hands......a tone illustration of a young girl with two bits of clothing covering,—or, rather setting out those bits of human anatomy which differentiate a man from a woman ....a short skirt of green paper pasted to the hip of this figure.........at the top the words "Where do LOVERS live...or perish...together?".........and below the answer, "Blow this skirt."........When you do this particularly novel form of acquiring knowledge, you come upon the name of the picture. Cartloads of congratulations to the enterprising distributor who thought out and executed this brilliant advertising idea......but if such blowing skirts of young ladies is his idea of knowledge acquisition—Heaven help us.

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Screen Sidelights

By Gleanor.

Madras, after all, is to have a fully equipped Talkie studio and that too in a very short time. The name of the concern will be Vel Pictures Ltd., a Limited Liability Company, the sponsers of which are some of the prominent South Indian Exhibitors such as the Kinema Central and Mr. P. V. Doss of Masulipatam. It is expected also that Mr. K. Nageswara Rao and Mr. K. A. Davies and a number of other prominent exhibitors will be shareholders. Mr. M. T. Rajan, of the Kinema Central and M. T. Rajan & Co. will be the Managing Director and a number of young men who recently went to Prabhat to produce Sita Kalyanam are assisting him. The noteworthy feature of the company is that it is not only a concern composed mainly of exhibitors, but the directors will be paid only the minimum till the concern is successful. With such ideal, the concern is bound to succeed and it should be a matter of gratification to every Madrasee that the odium of Madras not having a studio of its own will be shortly removed.

Their Excellencies Lord and Lady Willingdon saw Pioneer Films' first dubbed picture, "Atashi Toofan" at the Regal Theatre, Delhi, and were very much pleased with it. Their second picture, "Kismat Ka Shikar," featuring Master Mohan, Miss Patience Cooper, Miss Sharifa etc., is almost complete and will be released at about the middle of November or so.

"Seeta" will be the first picture to be directed by Devaki Bose under the banner of the East India Film Company. Pandit Narothamdas Vyas is responsible for writing the dialogue in Hindi and the cast will include Prithiviraj, late of New Theatres and Grant Anderson Company, as Rama, Mrs. Khote, as Seetha and Gavindrao Tembe as Valmiki. K. C. Dey, the blind singer will act as Music Director.

Our readers might not have forgotton that another Hindi "Seetha" is being produced by New Theatres, under the direction of Mr. Bhadury!

A film acted entirely by unknown players is to be produced early next year, by Jesse L. Lasky, whose reasons for making the experiment are 1, To comply with filmgoers' demand for new personalities and to test the sincerity of that demand, 2, to prove that an entertaining picture can be made successfully without a single star.

It seems that Prabhat Cinetone, perforce, will have to do the samething, for a regular exodus has happened there. Mr. Nimbalkar, who acted as 'Keechak' in their multicolor "Sairandhri" has left them aud joined Radha Film Coy., of Calcutta, where he is to act in Charu Roy's 'Urvashi.' Mr. Baburao Pendharkar, the villain of "Jalti Nishani" and till now Manager for Prabhat, we hear. has left them to join his brother Mr. Bha. Pendharkar at the Kolhapur Cinetone Col Prabhat's popular hero, Master Vinayak and their heroine, Miss Leela, also seems to have joined the Kolhapur Cinetone Co. But so long as there is the intelligence of Fatelal and the driving power of Shantaram, I am sure their proverbial good luck, of which Shantaram used to speak to me often, will carry them even through greater handicaps. Coming to the Kolhapur Cinetone Co., Mr. Bhal Pendharkar can sure make good pictures, with such a staff and sufficient financial backing, which he don't seem to lack, I hope he would!

Carl Laemmle, president of Universal, accompanied by Jack Ross, his assistant, and Charles Ford, of the newsreel department, sailed on the *Ile de France*, on a visit to England and France.

Mr. B. N. Sircar, Managing Director of "New Theatres Ltd," of Calcutta, had been on a short visit to Lahore, presumably in connection with the opening of their new theatre, the "Nishat."

Universal has decided to make a modern screen version of the famous story, "The Golden Fleece" with Paul Lukas. Tom Reed and Lawrence Blochman, who have just completed "Bombay Mail" which is to be produced with Boris Karloff in the lead, have been assigned to do the treatment. "Show Boat," one of the early 'part talkies' is also to be refilmed as an elaborate musical picture by them.

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Aravind Cinetone's next picture is to be "Gangavatara." Their first picture "Noor-e-iman" is being distributed in Madras by Aurora Film Corporation.

Dramatic adventure in the tropics is to be starring material for Marie Dressler, the heroine of "Tugboat Annie" and "Min and Bill," after she has finished "The Late Christopher Bean" which she is making with Lionel Barrymore. She is to play the women who runs an hotel on a South Sea Island, in Eleanor Mordaunt's best seller "Mrs. Van Kleek."

Vijaya Cinetone report that H. M. Reddy,—who will, I am sure, be remembered by our readers, for his Telugu productions "Savitri" and "Prahlad", has completed more than half of their first picture, "Seeta Swayambar." They also report that they intend next producing "Shahi Lakadhara" and "Mr. 1934" on their own recording set. At present they are having the work done at Ranjit Studio.

A screen hitsory of Moscow, covering a period of 500 years, is being produced by Serge Eisenstein, the Russian director. His last was "Thunder Over Mexico" financed by Upton Sinclair, internationally known author. Over 40 miles of Dupont films were used, which was edited down to about 6300 feet by Don Hays and Harry Chandler. The picture just released, has been successfully received in America.

The "Regal" Cinema, Bombay, was opened by His Excellency the Governor. Their first picture was Laurel and Hardy's "The Devil's Brother." Two boys, who evidently learnt their pranks from Laurel and Hardy, were arrested on a charge of entering with forged tickets. Something more about 'Regal' will come in our next issue.

"Tarzan, and His Mate," Johnny Weissmuller's latest picture with Maureen O'Sullivan, will be directed by Cedric Gibbons, who has been the creator of all the famous settings for M. G. M.

Mr. Nagendra Mazumdar, creator of "Patit Pavan" is said to be busy with the script of his next film for Sagar, the "Iron Man."

Most of the scenes for the ambitious London Film Production "Kongo Raid" are to be shot in Africa. A unit has already left for Lagos, Africa. This picture will bring to the screen the late Edgar Wallace's greatest character, "Sanders of the River," and will also contain big game sequences hitherto unsurpassed.

Shree Vishnu Cinetone's first picture "Surya Kumari" with Miss Alaknanda and Mr. Shankerrao Khatu produced at the Krishna Studio on Audio Camex set, by some of the late workers of Krishna, who had to leave the company on account of its suspension, is nearly half complete. "Surya Kumari" deals with the love of the King of Hastinapura for the daughter of Surya.

M. G. M. are going to refilm "A Woman of Affairs" based on Michael Arlen's novel "Green Hat" with Norma Shearer in the part created by Greta Garbo. Incidentally it was also the last film in which John Gilbert and Greta Garbo, who are now working in "Queen Christina" appeared together.

Mr Charu Roy, the renowned artist, and director of many successful silent pictures, has

A dance ensemble from M.G.M. latest Musical.

joined Radha Film Company and will be producing the well-known story "Urvashi." Another director who has recently joined them is Mr. Jotish Banerjee, director of "Shirin Farhad" "Leila Majnu" and other musical sucesses. His first for them will be a Muhammadan love story.

Fritz Lang, the famous German director of "Metropolis" and other famous Ufa spectacles, has been engaged by Fox to make a new version of "Liliom" in Paris under the supervision of Eric Pommer. An earlier Fox film of the play was banned in England on religious grounds.

Ajanta Cinetone's second picture "Rangila Rajput" with Nissar and Bibboo is having its premiere at the Imperial Talkies, Bombay. They report that the news that Nissar is leaving them is unfounded.

Jack Dempsey is to appear as a boxing referee in M. G. M's "The Prizefighter and the Lady," in which Max Baer and Carnera play parts. Carnera was holding out for a long time, because the script demanded that he be floored by Max Baer.

Our representative at Calcutta informs us that Pioneer Films have purchased the India rights of "Tarzan the Fearless" a Monogram picture with Buster Crabbe, which was included in the Views and News column of our last issue, "Crawling Death" etc., and intend dubbing the pictures. We should really congratulate Pioneer Films on another step in the right direction. Stick to it, boys, and you are bound to win.

Gary Cooper's first effort at light comedy will be in the part which was being saved by Paramount for young Doug. Fairbanks in "Design for Living." In addition, the cast contains Edward Everett Horton, Fredric March and Miriam Hopkins.

The Bombay Government, it is reported, has banned the topical picture of "Sen Gupta's funeral procession." No comment is required, we think!

Joel McCrea and Frances Dee, the principals in Radio's "Escape to Paradise" are having a real-life romance which coincides with their film romance. Do the producers expect their marriage and an 'escape to paradise' also, just after the finish of the picture?

"Majestic Movietone" "Kumar Movietone," "Gandharva Cinetone," "Navayug Cinetone" "Girija Photophone" are some of the latest additions to the phonees of Bombay. Excuse our printer, please. He has put one more 'e' by mistake.

You have heard of Cinetone and Movietone and Photophone. Have you heard of Franchotone? No, it is not the name of a new sound system or film company. It refers to Joan Crawford's new leading man in her new picture "Dancing Lady." It is to be seen whether *she* will lead him after the picture.

"Mumtaz Begum" directed by Akhtar Nawaz is nearly complete. A dance sequence with June Knight and her troupers has been included—presumably to give spice to the picture.

John Barrymore is to star for Universal in a version of "Counsellor at Law," a play by Elmer Rice.

Mr. Govindrao Tembe, who we reported as having left Prabhat in our previous issue, has joined East India Film Company. Our readers will remember that Mrs. Durga Khote is also there. The famous pair of "King of Ayodhya" and "Illusion" will be seen together again in Devaki Bose's "Seeta"—but not as husband and wife. Speaking about Mr. Tambe, the latest information is that he is with Shri Cinetone. This is perplexing. I am sorry that I cannot offer the usual "they will hear something to their benefit" of the "Missing Column" newspaper announcement. I know Mr. Tembe. He will correct me if I am wrong.

Fredric March has been offered a two years' contract by Paramount at a salary of (approximately) £100,000 a year. Mr. March, who (it is reported) thinks he is worth rather more, is considering the offer.

If he accepts, he will play Mark Antony to Claudette Colbert's 'Cleopatra.'

Sagar is reported to have dispensed with the services of Master Bachoo, Mr. Baburao, and Charlie. Miss Khatoon might also leave them. Your former Boss at Olympia might take you up, Bachoo!

Whenever a scene for Greta Garbo's "Queen Christina" has been satisfactorily made, the cameraman and stage crew take a signal to move into another set-up from Director Rouben Mamoulian's cigar. It is the director's custom to light a fresh smoke when a scene wins his approval.

We are obliged to "Film World" of Lahore, for the information, that Mr. A. R, Kardar's "Chandra Gupta" cannot be finished, unless Sabita Devi, who is now with Sagar, goes back to Catcutta. If so, the E. I. F. Co., is certainly in a dilemma. Has the mountain to go to the Mahomet?

Twentieth Century productions will likely make 14 features instead of the 12 announced originally. Darryl Zanuck is already cutting "The Bowery," "Blood Money" and "Broadway Through a Keyhole."

Charles Chaplin has promised his next feature will be ready for United Artists distribution in January.

Shri Cinetone's studio bulletin gives us the information that their first picture "Shrimati Manjari" directed by Moti Gidwani, from a script of R. S. Chowdary, and recorded on Fidelytone at the Imperial Studios, is expected to be released by the middle of November. It also reveals that Miss Mushtari and Mr. Govindrao Tembe take part in it.

Wallace Beery and Jackie Cooper are to be seen together again for the first time since "Champ", in the United Artists' production, "The Bowery."

Audio-Camex seems to be amazingly popular in India. 4 Audio-camex machines have been sold in the last month, one to Olympia Pictures Delhi, another to Jayant Pictures, Bombay, a third to The Kolhapur Cinetone, Kolhapur who previously were thinking of going in for a portable R. C. A. set and a fourth to Lalit Pictures, Ltd., of the same place. Congratulations to Art Reeves and his representatives, Movie Camera Company.

Artreeves, otherwise the Hollywood Motion Picture Equipment Co. Ltd., report the sale of their famous Lite Test Machine to Dai Nippon Celluloid Company, of Tokio, and Jorge Stahl, Mexico City.

This enterprising firm further reports that *the outlook for foreign business, especially in the Orient, was never so promising.* It certainly is.

"Actress" and "Sign of the Crescent" are the first two pictures to be produced by Selected Artists Movietone, on their new Selenophone Recording Equipment. Any other 'Signs' coming forward?

Jean Harlow has surprised Hollywood by marrying Harold G. Rosson, a film photographer. Miss Harlow has been married twice previously and Mr. Rosson once.

We hear that Miss Nalini Turkhud, who acted in "Vasantasena" and "Sacred Ganges" has joined East India Film Company. East India's payroll should now compete with some of the American studios.

Noel Coward's play "The Vortex," has been purchased by M-G-M.

Anent the news which appeared in our September issue regarding the Hindusthan pictures Ltd. of Calcutta, Messrs N. N. Guha Choudhary & Co. the managing agents of this concern inform us that they will also be producing pictures. Their first, though not definitely settled, will be either a well-known Bengali or semi-mythological subject, to be produced in two versions, Bengali and Hindi or Urdu, and will be directed by Mr. K. P.

A Scene from Noor-E-Iman.

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OF

"SHRIMATI MANJARI"

Thousands in the cast including:

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Miss MUSHTARI
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A MIGHTIEST PRODUCTION

Directed by: M. B. GIDWANI
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1. Never before has there been such a theme.
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SHRIMATI MANJARI

PRODUCED BY:

SHRI CINETONE

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GEORGE ARLISS : The first gentleman of the screen whose picture is now running at Paragon, Madras.

Ghosh. Their Art Director, Kumar Robin Roy of Santosh, is one of those rising camera-artistes who are getting well-known in the photographic circles, due to the frequent publications of their work in the press.

The concern is thinking of taking over the management of the Kidderpore Talkie House.

Episodes from old silent films figure prominently in a novelty production, "Secrets of Hollywood" which has just been completed.

"Film World" of Lahore reports that Imperial Film Co. are concentrating all their efforts to complete "Sulochana" and that Mr. Chandulal Shah who is directing the picture has taken pains to bring about the atmosphere of Budhist period in this picture. The latter is certainly news to us.

Leila Hyams is to appear with Slim Summerville in "Tin Pants" produced by Universal.

"National Movietone Ltd." has been floated in Madras, says "Variety." We wish them—and all other floating and floated companies—a safe and speedy anchorage.

Baroness Orczy's famous story of the French Revolution, "The Scarlet Pimpernal" is to be produced by London Film Productions.

We hear that Messrs Aurora Film Corporation of Calcutta, in association with Mr. A. Narayan of late G. P. C., are going to produce "Sakku Bai" in Tamil and Telugu at the Barua Studios—with a cast containing more than four graduates and four music graduates of the Madras and Annamalai Universities. We are not in a position to know who takes the female roles. Perhaps the much maligned cinema can offer a solution to the educated unemployment problem in this country.

"The Good Earth," by Pearl Buck, "Marie Antoinette," and "An Average Woman" with Norma Shearer, are to be the first of a series of special productions to be made by Irving Thalberg.

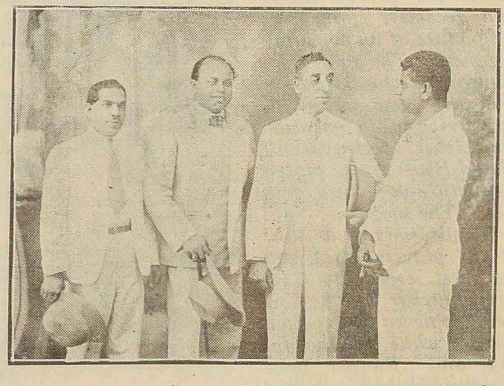
Mr. C.V. Raman of National Movietone, Madras, who left for Bombay with his staff to produce "Valli" at Imperial Studios, has been here on a short visit, presumably to take some exteriors for his picture at Tiruttani. The picture is expected to be released by the first week of November. The early bird catches the worm.

Anna Neagle and Fernand Graavey, who appear together in "Bitter Sweet" are to play the parts originally intended for Jeanette MacDonald and Herbert Marshall in "The Queen," under the direction of Herbert Wilcox. They will afterwards appear in "The Bohemian Girl."

The Mysore Palace Vidwan B. S. Raja Iyengar, the well-known songster of South India of "Ksheerasagara" fame has recorded three of his most popular songs for the East India Film Company on their R C A High Fidelity Photophone system. They will be screened, along with "Prahlada" at the Crown Talkies, Madras, very shortly.

From booking arrangements throughout the world it is estimated that three hundred million people will have seen "Cavalcade" by next June. It is being screened this month in Berlin, Vienna, Rome, Barcelona, Buenos Aires, Tokio, China and India.

T. P. Rajalakshmi left for Calcutta on the 28th October, to produce "Valli's Wedding" at the Pioneer Studios. Mr. P. Venkat Rao, who acted as "Viswamitra" in Prabhat's "Seeta Kalyanam" takes the part of Nambi Raja, Mr. C. M. Doraiswamy, of the Government Official Party, Madras, acts as Subramanya, while her own brother will play as Narada. One Mr. P. V. Rao is said to be in charge of Direction. Pioneer Films inform us that they are leaving no stone unturned to make this an all round success—They will have to especially in face of the competition. The picture will be released at Gaiety-Theatre, Madras.



Messrs. Rao, Gardiner and Taylor who recently visited Madras with Mr. A. Narayan of E.F.S.

The romantic life of Anna Pavlova is to be filmed by Jesse L. Lasky. A search for an actress resembling the famous Russian dancer has already been commenced.

Madras, which was suffering from a dearth of Tamil pictures, is to be flooded with them very soon. Whether even one of them will come up to our most conservative expectations is—let us see!

"King Kong" is reported to have been banned in Berlin on the ground that it encourages cruelty to animals.

What about cruelty to Jews?

Do you know that Rex Ingram, the one time Hollywood ace director, who directed many unforgettable screen dramas such as "The Prisoner of Zenda," "The Four Horsemen," and "The Garden of Allah" has turned Mohammedan and plans to spend most of his time in Morocco. His new name is Ben Aalem Nacir Den, meaning 'son and servant of the faith.'

Maharashtra Cinetone announce their first Hindi Talkie "Prithviraj Sanyogita" will shortly be released in most of the principal cities in India.

Bombay critics who witnessed the private shows held recently, pronounce the picture of an outstanding merit. The new technique of director Sarpotdar and the new music of Gaznavi (not to mention his clever portrayal of Chand Bhat) have placed the picture in a class of its own. The songs are said to be uniformly good. Most of the players have given their best especially Gaznavi, Altekar and Kishori have achieved unexpected success while Navinchandra and Padma have maintained their expected standard.

Maharashtra Cinetone's next venture will be undertaken in December and the subject will probably be a social story handled by a rising young director.

Do you know that very few studios in India send us regular Studio Bulletins and 'Stills' while we are literally deluged with literature and photographs from foreign countries?

Do you know that for a payment of 3 Rs. anybody can get this magazine for full 12 months—and that there are many who would like to read it?

A Scene from "Saubhagya Sundari" to be shown at Crown.

Caught by our Lens

BY "ZOOM"

AMERICA'S SWEET-HEART TO PRODUCE FILMS.

Mary Pickford may turn Film Producer—without herself appearing on the screen. It is reported that she is very keen on an original story of George Hill's, who, you will remember, directed "Min and Bill" and other M. G. M. successes. Mary's idea is to have the Script developed by Frances Marion, Hollywood's ace, and Mary's favourite, scenarist—an intriguing arrangement, in as much as only a little more than a year ago Frances divorced George.

There is a possibility of her producing a film starring Lilian Gish also. The two girls have been chums ever since they were tiny tots, working in the same touring company.

AND THE MASTER OF 'PICKFAIR' AT ENGLAND.

Douglas Fairbanks' second picture produced in co-operation with London Film Productions, on lines similar to those of the United Artists organization in Hollywood, with stars of international rank holding their own organizations inside the parent body, will be a subject with the self-explanatory title of "Exit Don Juan" featuring himself. Behind the concern which Doug. is developing in conjunction with Alexander Korda, chief of London Films and producer of "The Private Life of Henry VIII" with Charles Laughton, and Ludovico Toeplitz is a backing of a million sterling. The first picture, a film written around the history of Peter III and Catherine of Russia, played by Doug. Jr. and Elizabeth Bergner respectively, is already under production.

Third picture is to be a sensational subject, in which Doug. and Junior will appear togather for the first time ever. The picture will be based on Doug's two silent classics, "The Mark of Zorro" and Son of Zorro," and will have the brief title "Z". Fairbanks said he will shoot exteriors in Spain, Mexico, and California, so the film should have the correct flavour.

Fourth will be a starring vehicle for Junior, who will bring to the screen Sir Walter Scott's immortal story of the days "when knights were bold"—"Ivanhoe." These films, it will be noted, take Junior right into the romantic field which his famous father occupied in silent days.

A MAN'S A MAN FOR ALL THAT.

The great Mr. Ernst Lubitsch, Napoleonic little director, flew from New York to Hollywood. For some time following his arrival he was stone deaf, and he began to complain bitterly and was about to rush to a doctor, when—a friend pointed out to him -well, your guess is right--Lubitsch had forgotten to remove the cotton wads, worn when travelling by airplane. To forget is human—however great one might be.

KISS AND STAY KISSED.

In "Dancing Lady" there is a scene in which Joan Crawford kisses Francho Tone on the forehead. For the sake of a gag, the imprint of Joan's lips was supposed to remain where she had planted the kiss, and to further this purpose, a compound of sticky lip rouge was manufactured especially for Joan's use in the scene.

Wearing this heavy rouge, Joan implanted the kiss, but when it came time to remove her lips, they were stuck to Tone's forehead. What were Franchot's emotions during this tense interlude I leave to your own imagination.

When a rescue was at last effected, Miss Crawford said laughingly. "When I kiss 'em, they stay kissed!".

R. S. V. P. IN PERSON.

"Nawab Zaheeruddin Khan Prince of Hyderabad, at Deccan, in Central India, sat in the private projection room of his luxurious palace eight weeks ago and listened to Mae West say those sexy lines in "She Done Him Wrong". Evidently the Prince departed hurriedly for our California shores.

Coming with all the splendour and glory of a dream beyond the realms of imagination.

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A SOUL STIRRING PORTRAYAL OF IDEAL WOMANHOOD. GORGEOUS & STUPENDOUS

Recording on High Fidelity "Selonophon" by Eminent German Technicians.

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CONTINENTAL TALKIE EQUIPMENT CORPORATION

FORT — BOMBAY.

Arriving in Hollywood he sought out Miss West, and remembering her invitation, "Come up and see me some time," declared gravely, "I have accepted!" So reports *Motion Picture Herald* of New York.

THE WAY TO GET ON.

"I have found in Hollywood that the only way to get on is to obey implicitly." So says 'Skippy', otherwise known as Alison Skipworth. 'When I make a picture I never read through the script. I learn each day's lines as I go along. My interpretation of them depends entirely on what the director wants of me. After all, there can only be one boss on a moving picture set. That boss is the director. He has possibly spent months studying the scenario. He is responsible for the finished product. Isn't it impertinent to question that idea?

"I was once impertinent because I *knew* I was right. We were making 'Night after Night,' and I disagreed with the Director as to the way I should play one scene. Five times I played that scene the way I thought was right. But when the film got in the cutting room that entrance of mine was taken right out of the picture. I won, but my victory was never registered on celluloid. Now do you see why a film can only have one boss? In the theatre it is the star's protrayal which invariably makes or mars the show. But here?"

Sir Benjamin Fuller of Australia who recently paid a visit to Hollywood is seen with Cecil B. De Mille.

HE WASN'T SO DUMB.

Where there's ingenuity, there's a way to break into the movies.

Take, for example, the tourist with an out of state licensed car who drove into the service station presided over by Joel McCrea for scenes of the new RKO picture, "A Chance At Heaven," and demanded five gallons of gasoline.

"But this is a film location," protested Director William Seiter, "we're shooting a picture."

"Oh, I know it's a picture set," replied the tourist, "that's why I came here. I'll pay you double the price for the gasoline if you'll let me be in a scene."

He got his wish, and the five gallons of gasoline free as pay for being an extra.

THEN AND NOW—BUT WE STAY WHERE WE WERE.

Mr. Earl Theisen, Honoray Curator of Motion Pictures, Los Angeles Museum, writing about the evolution of the Motion Camera, in the International Photographer, comments that in those days, referring to somewhere in the year 1907, interior sets were as a rule composed of six pieces of "flats" with the furniture painted on the walls. The cabin carried out for the "Broncho Billy" westerns, had chairs and even a sink painted on the canvas walls. These cabins did not have roofs, *since sunlight was still used in making all pictures.* Muslin was stretched over the top of the walls as a diffuser. Artificial light—the famous Kleig arcs that looked like the enclosed street cars—did not become popular until about 1912. Are we not still in 1907?

During this time, he continues, a large part of the film had to be remade by many of the

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or "Rangila Rajput"

a M. Bavnani Production

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Miss BIBBO, the Nightingale of North India
Master NIZAR, KABULI, Miss AMINA

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An Exquisitely fascinating Oriental Phantasy

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SELECT PICTURES CIRCUIT

BANGALORE CITY.

cameramen. They had to depend on the sunlight, which was never the same. Exposure meters had not as yet come into use. Eddie Kull, while working with the Selig Polyscope Company in 1907, started to use one. His film density was so constant as a result that meters came into use. Kull further deserves credit for the introduction of the lap dissolve as it is known today. Our cameramen still have the same difficulty, but they never trouble to re-expose, at least it seems so, from the fare provided for us. The Weston Electrical Instruments Corp. can do some good work here, by popularising their exposure meters.

VERY AMUSING.

This letter that George Raft got from a fan. She enclosed a newspaper clipping of a girl's picture clinging to a raft, over which appeared the heading: Girl clings to *Raft* for 36 hours."

The fan scribbled across the face of the clipping, "Is this the record? May I compete?" Can you beat it?

THE NEWEST CRAZE.

Epidemic in the Film Metropolis! Divorce Plague in Filmland's capital! The fair and slightly phony village of Hollywood built on the thin lid of a matrimonial volcano, is buried under tons of ashes of love, embers of romance, and rusty old marriages. Movieland has gone Divorce Crazy. Doug and Mary! Joan and Doug Jr! Wm. Powell & Carole Lombard, Sally Eilers & Hoot Gibson, and others galore! And experimental divorce seems to be the newest craze. Adrienne Ames and her city husband, who have parted for an experiment. Firstly it was experimental marriage, and now it is experimental *divorce*! What next?

WHAT WILL SHE DO?

In the middle of a long dialogue in M-G-M's "Bombshell" Jean Harlow wrinkled her brow, twitched her nose and began slapping at her funny bone—and then asked for time out in the middle of the scene.

"What's wrong Jean?" Director Fleming asked, "St. Vitus Dance?"

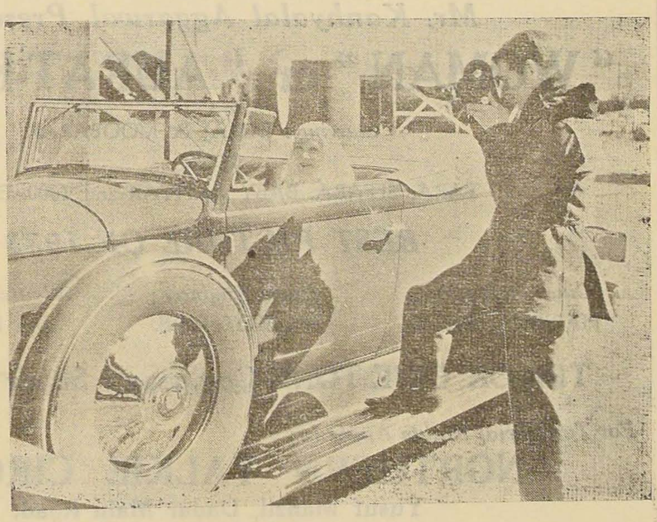
"No, but my forehead itches, my nose itches and my elbows itch, all at the same time," she replied.

PRESTO! AND—

Make-up is like the wishing power of the alchemists. It eliminates time and space. With it the make-up artist can make age into youth or in a few minutes create a character from any part of the earth. A veritable Brahma is a make-up man!

AND THIS FROM?

"Getting out a magazine is no picnic.
If we print jokes, people say we are silly.
If we don't, they say we are too serious.
If we publish original matter, then we lack variety.
If we publish things from other papers we are too lazy to write.
If we don't print contributions, we don't show proper appreciation.
If we do print them, the magazine is filled with junk.
Like as not, some fellow will say we took this from another paper.
We did!..............."



Clark Gable—an enthusiast amateur Cinematographer.

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"WOMAN" or "AURAT-KA-DIL"

Starring: JAIRAJ & MOOBARAK

WITH

TARA, SITARA, BABY AKHTAR and 1000, Extras.

BEST PICTURE OF 1933

Cinematographer: HARIBHAI PATEL.

Sound Engineer: Mr. KOTHARE.

Written & Directed by: Mr. H. R. SONIE.

TRILOK CINE-TONE Company's Super Production

For Territorial Rights Apply to:

NORTHERN TALKIE CIRCUIT

Yusuf Manzil, Dadar Main Road,

BOMBAY.

JOAN CRAWFORD: As she appears in her latest picture.

Trade & Technical

NOTES AND NEWS

BIG LINE UP OF PICTURES TO BE RELEASED IN INDIA.

JUDGING from the very pretentious list of films they have scheduled for release in India next season, it is evident that Warner Bros. First National Pictures are not content to rest upon their laurels or past reputation.

Naturally, the big musical productions head the list. Prominent among these are "Gold Diggers of 1933", "Footlight Parade", "Wonder Bar"—with Al Jolson and two dozen or more stars of the first magnitude—"Sweethearts Forever", "Classmates", and several others.

The dramatic offerings include—four productions starring George Arliss, four with Edw. G. Robinson, two with John Barrymore, one with Paul Muni, two with Leslie Howard, and several big productions with from two to seventeen stars assembled in one cast. Musical interpolations will also be prominently featured in many of the new dramas.

Among the other exclusive Warner Bros. stars who will appear in two or more productions are Richard Barthelmess, Kay Francis, Ruth Chatterton, Wm. Powell, James Cagney, Adolph Menjou, Barbara Stanwyck and Joe E. Brown, who contributes the majority of the comedy attractions.

In addition, Ruby Keeler and Dick Powell (of "42nd Street" fame), Joan Blondell, Lee Tracy, Bebe Daniels, Warren William, Loretta Young, Doug. Fairbanks Jr., Constance Bennett, Lewis Stone, Glenda Farrell, Ann Dvorak, Clark Gable, Ginger Rogers and many other famous screen personalities are conspicuously represented.

Altogether, it is a most imposing array of stellar talent. Advance information regarding the individual pictures in which these stars appear will be announced in subsequent issues of "Sound and Shadow". Warner Bros. Pictures are being released in Madras at Paragon Talkies.

INDIAN FILMS IN FIJI.

THERE are are three cinemas in Suva, says Cliff Eskell, Universal representative in Australia in an interview with Australia Film Weekly.

The newest is the Lilac, seating 800, with well-upholstered tip-up chairs in the stalls and circle. It also contains a nicely appointed lounge, where it is possible to imbibe soft drinks at a convenient buffet. The whole of the staff is composed of Indians, Mr. Grant, the general Manager, included. The Lilac screens a British and American film policy.

Another theatre is the Universal, controlled by Mr. Barley and Noor Brothers, and seats 400. It is a wooden building, and shows excellent programmes. The third cinema is the Pacific, controlled by Indians, and caters to the natives. The Management of this theatre import Indian talkies from India. Mr. Maddocks and I previewed one of these productions, and were both agreeably surprised at the effort. Dialogue is in Hindustani, of course; but the film's technique made it easy for us to follow the unfolding of the plot.

ORIENTAL FILM SERVICE:

We are informed by Mr. R. Padmanabhan, who represents the Oriental Film Service and World Wide Pictures Ltd. that his concern will be getting about 50 feature pictures for release in India during 1933. The list includes some of the outstanding pictures of independent producers in America and well-known British producing companies. They have already in hand, "*Hypnotised, Trailing the Killer, Blockade, Their Night Out, Fighting Gentlemen, Hell's Headquarters Oliver Twist, City of Song, Unholy Love, Explorers of the World and 13th Guest*" and four more pictures are expected within a week and they are "Here Is George", "Leave It To Me, "Death Kiss" and "Puss in Boots." Some of the pictures are being released in first class theatres just like Elphinstone in Madras. Mr. R. Padmanabhan had recently

USE IMPERIALLY

THE IMPERIAL SOUND SYSTEM

FOR

PERFECTION IN SOUND ROCK STEADY AND LIFELIKE PROJECTION FREEDOM FROM BREAKDOWNS.

Nothing else matters to your patrons. Superfluous and glorified equipments with their multitude of complications (making service calls and replacements a necessity) leave the public uninterested, therefore why invest heavily in apparatus that is constantly changing in design? Compare the most expensive equipments installed two years ago with present-day requirements to realise present-day values and the value of these two years hence. Silent projector design, however perfect, cannot stay much longer but is bound to follow the progress. Why invest in a type of equipment that is becoming obsolete, that will rapidly fall in value and be costly to install?

The IMPERIAL EQUIPMENT is the solution to your requirements. Being years ahead in design, depreciation is very low. Designed as a complete talking picture equipment and manufactured throughout at our works. Eliminate unmatched parts, miscellaneous profits, and get better service (if required).

RS. 3500

LOCAL AGENTS:

EXHIBITORS FILM SERVICE

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opened an office in Bombay and he had been there recently and expects to go over again there within a short time.

SLOW-MOTION MOVIES REVEAL MACHINE DEFECTS.

When, as often happens, a machine designed and built on apparently sound and proved principles just doesn't operate correctly, what can be done to determine the cause of failure? In such cases, design experts are now having recourse to the motion picture. They set the machine in motion and take "slow" movies of it as it operates. These movies reveal the behaviour of mechanisms moving too rapidly for satisfactory observation by the human eye, and many baffling machine problems have been solved in this manner.

Says R. Fawn Mitchell, manager of the technical department of the Bell & Howell Company, " One peculiar advantage that a designer gains by taking motion pictures of a machine may not be apparent at first sight.

" The motion picture camera is trained on just the essential field of action, and is viewed in a more or less darkened room free from distraction. As a result the attention is centered on the screen and the observer is not subjected to the many distractions of sight or sound which are a necessary concomitant to the actual machine. It is not always necessary to take slow movies to get results. Frequently ordinary speed movies will serve the purpose."

"SOUND RECORDING FOR AMATEURS.

For owners of "Filmo" 70 type cameras who wish to experiment with their own 16 mm. sound recording equipment. Bell & Howell Company will install synchronous motors on such cameras. If the camera is not already equipped with a hand crank, that must be installed. A flexible cable to connect the hand crank shaft to the motor to eliminate vibration is also available.

For those who are interested in securing continuous projection of I6 mm. sound pictures for periods of a half hour and 45 minutes, Bell & Howell Company has developed 1200-foot and 1600-foot 16 mm. film reels. Also the Filmosound, the B & H sound-on film 16 mm. projector, has been provided with 1200 and 1600 foot reel arms requiring, at the rate of 24 frames per second (normal speed for sound), 33⅓ and 44⅗ minutes respectively for projection. However, the statement of half-hour and 45-minute projection periods will probably be more generally used in this connection.

The new B & H reels are of all-steel construction and are designed for maximum ruggedness as well as for lightness and facility of operation. They have the B & H self-threading hub feature. The flanges have been cut out not only to reduce weight but also to provide ease in threading. Lightness is a particularly desirable feature in these reels because the weight of the film alone in such lengths is a considerable factor to be reckoned with in successful feeding and take-up. The steel material permits sufficient springiness of the flanges to eliminate the permanent set so prevalent in reels of softer material. This allows a maximum amount of hard usage without their getting out of shape.

GAUMONT-BRITISH PROGRAMME.

Gaumont British announced its productions for its second year as follows:

"Mary, Queen of Scots," historical: "Magnolia Street," from Louis Golding's novel; "Brown on Resolution," from, C. S. Forester's novel: "Jew Suss," from Leon Feuchtwanger's masterpiece, with Conrad Veidt starring; "Rhodes" based on the life of the South African pioneer; "Evergreen" a C. B. Cochran West End stage success; "Chu Chin Chow," war time musical show that ran four years in West End, to be produced with a newly perfected colour-process; "Road House," recent stage success written by Walter Hackett; "Men Without Work" and "On the Dole," revealing two sides of the depression; "Red Ensign," story of the merchant service; "Northbound," artic story by Thea von Harbou, who wrote "Metropolis" and "The Spy" (famous German silents); "Covent Garden," based on the London fruit market; "Open All Night," story of London night life; "A Bit of a Test," farce with cricket background; "Bretherton," based on a successful war novel. To these will be added other subjects, featuring popular British players.

Beginning from October I. Gaumont-British will distribute their pictures directly to theatres from their headquarters in New York. "Waltz time" an adaptation of Johann Strauss' "Die Fledermaus," will be the first picture. Previously they were

releasing through Universal and Fox. We are waiting for the days when some of our Film Companies would have their own Distribution Offices in foreign countries.

A NEW BACKGROUND PROJECTOR.

William Neumann, who has contributed many mechanical improvements to the motion picture industry, has invented a special process projector for background projection shots. We have heard very enthusiastic comments on it by the few who have been fortunate enough to see it in operation. The new projector has many interesting improvements which eliminate some of the bad features of this particular and important process.

One of its principal features is the use of the Bell and Howell camera movement, well-known for its register perfection. A Western Electric camera motor, with a mechanical synchronizing device, is an integral part of the projector, thereby simplifying the synchronization of projector and camera with a noticeable saving of time.

AN IDEAL SOUND PROJECTOR FOR INDIAN EXHIBITORS.

FULL technical details are now available of the latest development from the Western Electric laboratories—the 4A sound system. It has been developed to meet the requirements of Indian Exhibitors of small houses.

The new equipment, it is claimed, fills a long-felt want, by providing exhibitors with, in a really minor set, a major performance comparable to that achieved in the world's largest theatres.

ALL-MAINS OUTFIT.

Adaptable to the Simplex, Kalee, Gaumont, Ernemann, Ross and Bauer makes of projector head, this adjunct to the Western Electric range is worthy of attention from the man with the small theatre. Chief among its several noteworthy technical features is a complete absence of batteries, the system being operative entirely from the electric mains.

The pick-up element consists of a 206 type reproducer set, which feeds into a very compact amplifier, designed to mount directly on the reproducer in a position normally occupied, on other Western Electric sets, by the photo-electric cell compartment, the latter being incorporated in the same housing.

This head amplifier uses a single vacuum tube, and has an output potentiometer which serves both as a means of matching the volume output from the two machines and as a general volume control for the whole system in lieu of the usual fader.

The change-over between the two machines is effected by means of a switch mounted in a small control cabinet on the front wall.

The main amplifier is arranged for wall mounting, and comprises two 262-A vacuum tubes resistance coupled, followed by two 275-A tubes in push-pull, a 274-A tube being used as a rectifier for the plate supply.

These factors ensure the delivery of full output power throughout a very long life, and gives ample electron emission to ensure uniform electrical characteristics over a long life and satisfactory operation, even under very severe service conditions.

In designing this system for all-mains operation, the designers have been up against the familiar problem of "mains hum," but their efforts to overcome this difficulty have been completely successful and it is gratifying to note that in operation this amplifier is absolutely silent.

SYMMETRY AND SIMPLICITY,

The power units, which also forms part of the system, is an admirable electrical achievement built to operate from 110-volt 50-cycle current (D. C. sets are, also available), and the power unit is used to transform this input and supply a 12-volt current to the exciting lamps in each projector. A process of rectification and smoothing takes place simultaneously, thus ensuring a constant and uniform supply.

A striking feature of this unit is the beautifully symmetrical, yet essentially simple manner in which all the parts have been laid out. Apart from the extremely pleasing appearance which such neatness imparts, it also greatly simplifies diagnosis in the event of any trouble developing.

PERMANENT MAGNET RECEIVER.

For the delivery of the sound to the auditorium, permanent magnet receivers are used, fitted, in normal circumstances, to a standard Western Electric 17 type horn. Where backstage space is limited and cannot accommodate this type, a 16 horn is made available at an extra cost. A permanent magnet receiver is also utilized with the monitor horn in the booth.

Under test, the new system has provided a quality of sound equal to that obtainable

PHILIPS ENTER THE SOUND-FILM-WORLD

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No exhibitor can afford to be unfamiliar with this exceptional range of equipment, every part of which, including photo-electric cells, valves and exciter lamps, is of PHILIPS manufacture. Literature is now available and will be supplied to responsible enquirers on request.

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RCA Photophone offers the new all A. C. operated Sound Reproducing Equipments in Models to accommodate every size and type of Theatre, from the smallest to the largest-from the most modest to the most pretentious.

Why use inferior Sound when the best is more economical? Your audience will appreciate Genuine, High-Quality RCA Photophone Sound. Write or call for information.

SOUND EQUIPMENT CO.,

DARYANAGAR HOUSE,

QUEEN'S ROAD, :: :: BOMBAY.

from Western Electric's larger systems: and mechanical and electrical features are claimed to be as technically perfect as it is possible to make them. Western Electric's engineers have spent some months on the design of this new system to provide perfection, both structurally and electrically and the new 4A will, it is said, undoubtedly maintain, if not enhance, the prestige with which the company are credited.

A NEW COLOUR PROCESS.

Dr. Bela Gaspar, a German chemist, has invented a new colour process, using a three-colour emulsion, of which one emulsion is sensitive only to red, and self-toning red, another sensitive to yellow and toning yellow, and a third sensitive to blue and toning blue. This principle eliminates the need of colour screens in taking, two or three negatives, double emulsion positives, and intricate cameras and printing machines.

THREE COLOURS IN ONE EMULSION.

The Gaspacolor process can be adapted to two colour kinematograph work in the same way as existing systems, by coating two emulsions, one on either side of the positive, the emulsions being sensitive respectively to red-orange and blue-green, and toning the same colours. But a better method involves coating the three emulsions, having the characteristics referred to above, either two on one side of the film and the third on the other, or, better still, all three emulsions on the same side of the film.

The uppermost emulsion provides the blue image, the second the yellow (actually, it is sensitive to green rays), and the third gives the red image. Incidentally the blue and yellow emulsions absorb all the red rays of the spectrum; accordingly the red emulsion is actually sensitive to infra-red which the blue and yellow dyes pass freely but tones red, a principle which presumably gives a near enough approximation to the visual red image.

TONING METHODS.

Toning relates to the production of a dye image in place of the opaque silver. But ordinary methods of dye-toning cannot be used, owing to the three emulsions. Two novel principles have therefore been evolved.

In the first, a suitable material is included in each of the emulsions, and in combination with the silver image. forms a dye image in course of processing. The substances used are leuco esters, from which fast dyes of true colour can be obtained.

In the second process, which is preferred, a dye originally included in the emulsion is bleached out on the formation of the silver image. Although it is not so stated, the former process would seem to produce a direct positive, and the latter an image in minus colours, suitable for printing by the same process.

It is claimed that colour prints can be made from any type of colour-negative, no matter by what process it may have been produced, and regardless of whether it is a single negative such as a screen process would produce, a bi-pack, or a set of three colour negatives. If necessary, printing filters may be used.

Any number of prints can be made from a negative; when printed, the development and fixing are carried out in the ordinary manner, upon a standard developing machine and the print then passes into a third bath, which converts the silver images into dye images free from silver. (This bath is stated to be quite inexpensive).

It will be seen that the system involves only one process additional to normal working. No difficulties of registering two or three negatives are involved and none of the difficulties in obtaining consistently true colour in the dye-tones, since the colours are actually latent in the emulsion. According to this three-colour process, the projectionist's bugbear of double-emulsion films, with their attendant difficulties of obtaining critical focus, is altogether eliminated. Further, the difficulty of registration implied with any type of colour screen is removed.

EXTENSION TO KINEMATOGRAPY.

The above description, it should be mentioned, relates primarily to prints on paper; it seems doubtful whether the three-colour process has yet been perfected with kinematography, although the two-colour process with double-coated positive is stated to be quite commercial. It will, however, be obvious from this brief description, that if the process can be satisfactorily carried out on paper, the question of adapting it to kinematography offers no great difficulties.

FILMS IN CHICAGO WORLD FAIR.

Visitors to A Century of Progress Exposition in Chicago had the opportunity of seeing over sixty movie theaters on the fair grounds.

These movie theaters are of all sizes and descriptions, ranging from the big theaters of

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EQUIPMENT INCLUDES:

TWO UNIVERSAL BASES.
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TWENTY SEATS SPECIALLY EQUIPPED WITH APPARATUS FOR DEAF PERSONS

" Hollywood in Chicago " where visitors can witness the making of regular professional movies in the veritable Hollywood manner, to the smaller but always interesting movie show places in the exhibits of industrial companies and railroads, and in displays made by a number of U. S. Government departments and several of the states.

" Hollywood in Chicago " affords exposition visitors an accurately realistic idea of just how theatrical movies are filmed. Sitting in front of glass fronted stages they see noted movie stars enact actual professional talking pictures. They also see how stage set-ups are constructed and how sound effects are secured. Professional Bell & Howell cameras such as are used in the famous west coast studios are employed exclusively.

Many of the industrial and travel movies at the exposition are shown on 16 mm. film with projectors equipped with what are called continuous attachments. By means of this sort of attachment, by simply pressing a button, either silent or talkie films, up to 15 minutes in length can be shown automatically.

In the exhibits of industrial companies are many movies of general and educational value such as Libby, McNeill & Libby show in how their food products are prepared. Among other progressive industrial companies using movies at the fair are the Union Carbide Company and the Interntional Harvester Company, the A. B. Dick Company, Household Finance Corporation, Guide Lamp Company, Kerr Glass Company, Felt & Tarrant, and Pittsburgh Glass Compay.

Visitors will also be especially interested to see the movies shown by the Territory of Hawaii, the U. S. Department of Interior, and the U. S. Department of Agriculture ; likewise the pictures of the Colorado, Minnesota and New York State exhibits, and the U. S. Navy, the University of Chicago and The Christian Science Monitor.

The Rock Island and Illinois Central railroads are also showing interesting movies; among the latter company's films are two reels on Mexico that are attracting wide attention.

The picture of Mexico consists of two reels featuring every-day Mexican life and was designed to stimulate tourist travel to Mexico by showing what a picturesque country Mexico is. While Mexican buildings and scenery are interestingly portrayed, the human side of Mexico is given the centre of the stage.

In the Illinois Central's exhibit at the the Century of Progress will be shown two other pictures taken on 16 mm. film : " Mardi Gras Time in Old New Orleans " and " A Midwinter trip Through Florida and Cuba." Both of these are characterized by a fine selection of human interest subjects and should be potent stimulators of travel interest.

* * * *

A visit to A Century of Progress should convince anyone that movies are a modern and progressive method of conveying information in an interesting and effective manner.

CINEMA QUARTERLY

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From 30 to 10,000 Cycles

Since the inception of Sound Films, rapid progress in recording has been achieved. And, the British Thomson Houston Laboratories have regularly kept in step with this advance; the result is now given to the Sound-Cine world in the new B.T.H. Extended Frequency Reproducer.

This new instrument reproduces fully and accurately the wide range of sounds now being recorded on film-sounds with frequency values upto well over 10,000 cyles per second.

The reproducer is suitable for use in any cinema, from the smallest to those accommodating 3,000 or more persons.

A note worthy feature in favour of B.T.H. Reproducers is that once an instrument is installed in a cinema, orders pour in for further installations in that place thus proving the superiority of B.T.H. Reproducers over all others.

LIST OF CINEMAS WITH
B. T. H. INSTALLATIONS

1. The Capitol ... Ambala
2. Novelty Cinema ... Bhavnagar
3. Alexandra Cinema ... Bombay
4. Kohinoor Cinema ... Bombay
5. Saraswati Cinema ... Bombay
6. Lakshmi Cinema ... Bombay
7. Bichitra Cinema ... Burdwan
8. Federal Talkies ... Cawnpore
9. Mukul Theatre ... Dacca
*10. Nordolk Regiment ... Dacca
11. Capitol Talkies ... Dehradun
*12. Amrit Talkies ... Delhi
13. Pioneer Talkies ... Ferozepore
*14. Pearl Cinema ... Farrukhabad
15. Sri Rupa ... Howrah
16. Daccan Cinema ... Hubli
17. Capitol Cinema ... Hyderabad (Sind).
18. West-Cinema ... Hyderabad (Deccan)
19. European Institute ... Jamalpur
20. Indian Institute ... Jamalpur
21. Kunjilal Sovana ... Khamgaon
22. Venus Cinema ... Kolhapur
23. Order Booked for ... Kopergaon
24. Kailash Picture Palace ... Ludhiana
25. Majestic Talkies ... Lyllapur
26. National Bioscope ... Madras
27. Minerva Cinema ... Masulipatam
28. Radhu Talkies ... Multan
29. Rialto Cinema ... Mussoorie
30. New Akbar Cinema ... Pandharpur
31. Krishna Talkies ... Patiala
32. Maharashtra Talkie Theatres Ltd. ... Poona
33. Minerva Theatres ... Poona
34. Rampur Palace ... Rampur
35. Regal Talkies ... Rawalpindi
36. Rose Cinema ... Rawalpindi
37. Madhav Cinema ... Sangamner
38. Prabhat Talkies ... Sholapur
39. Picture Palace ... Sialkot
40. Arthur Cinema ... Yeotma

*These three Cinemas have installed the new Extended Frequency Reproducer.

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7, Esplanade East : CALCUTTA.

Sound and Picture Reproduction.

1. NEW SOUND EQUIPMENT.

Considerable progress has been made during the past year in sound reproduction. The two major suppliers of electrical equipment have announced systems that tend to improve the overall quality of sound reproduction from film, the specific improvements being an extension of the frequency range to lower and higher frequencies than those previously reproduced, and an improvement in the motion of the film past the scanning aperture in the sound head.

The RCA Victor Co., has announced and installed in several hundred theatres reproducing equipment capable of reproducing sound at frequencies up to 9500 cycles. This equipment is extremely simple and is operated entirely on alternating current. The sound heads are of the drum type. There is no film gate, and no sliding contact between the film and any parts in the sound head. This feature is said to assure freedom from troubles during reproduction due to wax and emulsion, and sprocket hole flutter, and to provide the uniform motion of the film past the scanning light beam required for satisfactory reproduction of the higher frequencies.

Electrical Research Products, Inc., has announced a "wide range" sound system. According to a report from this company the term "wide range", as applied to the Western Electric sound system, denotes a widened or increased frequency spectrum, and sometimes an increased volume range. In terms of equipment, various apparatus components are added to the system, or existing elements are replaced; although with few exceptions this treatment does not involve what may be considered major apparatus developments.

The new 596 loud speaking telephone (Bostwick receiver), and T A—4151 loud speaking telephone, are additions to the loud speaking equipment already installed where a wide range conversion is to be made. These instruments have already acquired the significant popular names of "twweeter" and "woofer," respectively. The new curved reproducer gate (T A—7260 aperture,) represents development by ERPI that was necessary before satisfactory wide range reproduction could be offered from sound film. The other material used embraces equalizers, coupling networks for dividing the loud speaker circuits, heavey baffles for mounting the "woofers", and various auxiliary equipment, such as power relays and the like.

It is perhaps noteworthy, as regards the application of wide range conversion equipment to all Western Electric sound reproducing systems now in use, that special attention has been given to obtaining an over-all standard result among the various types without involving the licensee in the expense of junking his equipment wholesale or replacing apparatus that is in good order. Customers have the option of modernizing their installations, however, as in such cases, for example, where early types of sound reproducers and storage batteries are in use; if desired these will be replaced at nominal charges with reproducer and power unit equipment of the latest types. This later treatment, where it applies, so reduced current maintenance costs that the idea is very attractive and proving popular.

The new aperture referred to above consists of a cast frame supporting a lens tube assembly, a curved film-supporting surface to guide the film past the scanning lamp beam, and a freely running flanged guide roller to maintain the film in lateral alignment. A sliding frame supports two film shoes that hold the film against the guide roller and the sound sprocket, respectively.

All frictional contact with the film, both at the curved gate and at the two pressure shoes, is on the base side, leaving the emulsion side of the film open. Consequently, there is little opportunity for accumulations of emulsion to form.

While easier to thread and simpler to maintain than apparatus of the old type, the greatest advantage of the new design is the reduction in 96 cycle flutter that modulates the higher frequencies and causes a quality of reproduction commonly described as "fuzziness."

The recent introduction of wide range makes this new aperture particularly timely since the broadening of the frequency band at the two ends of the spectrum imposes more severe requirements on the reproducing equipments especially as regards the prevention of flutter. The new unit has

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Directed by:

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consequently been made standard for all wide range installations.

2. *New Projectors and Accessories*:—In addition to the changes in reproducing equipment that benefit sound reproduction, improvements have been made in the general operation of projection equipment. For example the International Projector Corp. introduced the Simplex-Acme change-over device in 1932. By means of this device, which is attached to the douser control of the Simplex-Acme projector, and by the pressure of a switch on either projector, the douser of incoming projector is opened and that of the outgoing projector is closed. At the same instant, however, the sound is changed from the outgoing projector to the incoming projector by an electromechanically controlled device attached to the amplifier switch. The change-over is claimed to be made without electrical disturbance in the sound system and, of course, is instantaneous.

Projection objectives have been changed very little during the year. The Dallmeyer firm has announced a new lens series called the *Superlite*, having a speed of f/1.9 for which a 33 per cent increase in illumination is claimed. An analysis by W. B. Rayton of the optical systems used in short-focus lenses for projectors behind the screen has appeared in the JOURNAL. One new objective of this type has been patented. R. F. Mitchell has contributed an interesting article on keystone distortion as produced by projectors at varying angles from the normal to the theatre screen. From the diagrams that illustrate the article the cameraman can determine to what extent his work will appear distorted when shown in the theatre.

Non-intermittent projectors are still being discussed, it appears without arousing much active interest except among examiners in

A Scene from "Gay Cavalier"

the Patent Office. The same is true for stereoscopic apparatus, and in this case the list of patents is a large one. For the benefit of those who did not hear Dr. Ives' thorough exposition of the subject of sterioscopic projection at the October 1931, meeting of the Society, his paper has appeared in the Journal.

16. Mm. Sound on Film.—A certain amount of progress has been reported in the recording and reproduction of sound on 16 mm. film during 1932. Although no discoveries or inventions have been reported that tend to modify or obviate the limitations imposed by the slow linear motion of the film, an agreement by several manufacturers of amateur equipment on certain standards should result in a wider use of this medium.

Under this agreement, it has been decided to retain the 16 mm. width but to dispense with one row of perforations. The size of the picture will remain unchanged. The sound track will be 0.065 inch wide with its central line midway between the edge of the film and the side of the frame. A standard projection speed of 24 frames per second has been agreed upon, and the lead of the sound gate has been set at 25 frames. Standards embodying the details given above have been adopted and published by the society.

The RCA Victor Co. has announced a new 16 mm. sound on film projector utilizing a 400 watt projector lamp, a number of which machines are in commercial use for advertising and educational purposes. A number of large national advertisers have utilized 16 mm. sound motion pictures for personel and consumer education on their products.

An important step towards the development of the non-theatrical sound motion picture field was made by the RCA Victor Co. in establishing a 16 mm. sound on film library. The film subjects in this library are classified as Detective Stories, Aviation, Animated Cartoons, Sports, Travelogues, Comedies, Music Appreciation, etc. Burton Holmes Lectures, Inc., foremost producer of the travelogue type of screen subject, is producing additional subjects for the 16 mm. sound-on-film field from a large library of available negatives.

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Pictures under Production.

INDIA

Italics denotes pictures finished.
*mark before a picture denotes New Picture.
†mark denotes Independent company producing in other studios.

BOMBAY

Producer.	Film.	Director.	Cast.
Ajanta Cinetone	*Rangilo Rajput*	*Bhavnani*	*Nissar, Bibboo*
	Stand-at-ease	Bhavnani	
†Aravind Cinetone	Gangavatar	Madanroy Vakil	
†Ashok Cinetone	Chhapan Churi (produced at Imperial Studio)		
Chandra Art Cinetone	*Beloved Blade (Silent)		
†Gandharva Cinetone	Sati Mahananda	Baburao Patel	Padma, Mubarak
†Hindmata Cinetone	Mirza Sahiban	G. R. Sethi	Bai Dosa
Imperial Cinetone	Temple Bells	Choudary	Sulochana, Zilloo, D. Billimoria
	Gulsanover	Homi Master	Sulochana, Zilloo
	*Devaki	Sarpotdar	
Jayant Talkies	Veena Velli		
Krishnatone	(Closed Down for the Present)		
†Kumar Movietone	Punjab Kesari	R. M. Vyas	Sultana
Mahalaxmi Cinetone	Nand-ke-Lala	Nanubhai Vakil	Zubeida, Modak
†Majestic Movietone	*Kaliyugani Sati	Behram Murzban	Dulari, Gaznavi
†Navayug Cinetone	*Alchemists (produced at Krishna Studio)		
Paramount	Thief of Baghdad		Moti
Ranjit Movietone	Tara Sundari	Chandulal Shah	Gohur
	Guna Sundari	Chandulal Shah	Gohur
	Rajputani	Nandlal Jaswantlal	Madhuri
	Kashmiri	Nandlal Jaswantlal	
	Babruwahan	Jayant Desai	
†Royal Cinetone	*Mahatma Muldas (Studio not fixed)		
†Sagar	Phantom of the Hills	Ezra Mir	Jal Merchant, Sabita Devi
	*Educated Wife	Badami	Jal Merchant, Sabita Devi
	Sati Anjana	*Kanjibhai Rathod*	
†Sansar	Khubsurat Bala	D. N. Madhok and M. R. Kapoor	
Saroj	Malati-Madha	A. P. Kapur	
Selected Artists Movietone	*Actress		
	*Sign of the Crescent (Selenophone Sound System)		
Sharda	Veerangana Panna	Mehta	
	Masked Terror	Bapurao Apte	Navinchandra, Gohur Karnataki
	Parasuram	Luhar	Navinchandra
†Shri Cinetone	Shrimati Manjari	Moti Gidwani	Mushtari, Govindrao Tembe?
Trilok Cinetone	Woman	Dr. H, R. Soni	Jairaj, Mubarak
†Usha Cinetone	Usha Haran	Varma	Sultana
†Vijaya Cinetone	Seeta Swayamvar	H. M. Reddy	Mahomed, Vatsala, Padmavati Shaligram
†Vishnu Cinetone	Surya Kumari	Dhirubai Desai	Gulab, Alaknanda, Shankarrao Khatu.
†*Wadia Bros.*	*Lal-E-Yaman*	*Wadia*	*Padma, Mahomed.*

Producer.	*Film.*	*Director.*	*Cast.*
	POONA		
Saraswathi Cinetone	Prahlad		Mohan, Ratnaprabha
†Digveer Cinetone	Tulsidas	N. G. Devare	Joshi, Jumna
	KOLHAPUR		
Chhatrapati Cinetone	Virat Parva		
	Domestic Feud (Hindi Version)		
Kolhapur Cinetone Co.	*Akash Vani	Bhal Pendharker	
Prabhat	(Shifting to Poona)		
	CALCUTTA		
Bharat Laxmi	Ramayan	Profulla Roy	Profulla Roy
	Chand Sadagar (Bengali)		Sheifalika
East India Film Co.	Kismet-Ki-Kasauti (Urdu)	Pessi Karani	Mukhtar Begum
			Khalil
	Mumtaz Begum (Urdu)	Akhtar Nawaz	
	Chandra Gupta	A. R. Kardar	Sabita Devi
	Ab-i-Hayat	Krishna Gopal	Akhtari
			Ali Athar
	Rumela	Madhu Bose	
	Prahlad (Tamil)	*K. P. Ghose*	*P. Sardambal*
			Srinivasa Bhagavathar
			Krishnamurthy
India Film Industries Ltd.	Bilwamangal		Sarat Chatterjee
Madan Theatres Ltd.	Sakhi Lutaro		Patience Cooper
			Kajjan
	Ramayana		
	Rup Kumari		Rosie, Kerawalla
New Theatres Ltd.	Yahoodi-Ki-Ladki (Urdu)		
	Excuse Me Sir	Dhiren Ganguly	Tara Sundari
	*Ashoka	P. C. Barua	
	Mahua	Hiren Bose	Durgadas Bannerjee
			Molina
Pioneer Films	*Valli (Tamil)		T. P. Rajalakshi
			C. M. Doraiswamy
			P. Venkat Rao
Radha Film Co.	Char Darvesh	Profulla Ghosh	Benoy Goswami
	Daksha Yagna	Jyotish Banerjee?	
	Shakuntal	Tarit Bose	

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AMERICA

Producer.	*Film.*	*Director.*	*Cast.*
ALLIED	Boots of Destiny	George Melford	Hoot Gibson
	Fighting Parson, The	Harry Fraser	Hoot Gibson, Marcelline Day
	One Year Later	E. Mason Hopper	Mary Brian
	Red Kisses	Phil Rosen	Dorothy Mackaill, Regis Toomey
ARTHUR GREEN-BLATT	*Big Chance, The*	*Al Herman*	*John Darrow, Merna Kennedy*
CHESTERFIELD	Fifth Commandment	Richard Thorpe	June Clyde, William Collier
	It's Being Done	Richard Thorpe	June Clyde
	*Dance, Girls Dance	Frank Strayer	Evalyn Knapp, Alan Dineheart
	Man of Sentiment	Richard Thorpe	Marian Marsh, Owen Moore
	Notorious But Nice	*Richard Thorpe*	*Marian Marsh, Betty Compson*
COLUMBIA	*Above The Clouds	Roy William Neill	Dorothy Wilson, Richard Cromwell
	Brand Inspector, The	D. Ross Lederman	Tim McCoy, Florence Britton
	Brief Moment	David Burton	Carole Lombard, Gene Raymond
	Car No. 17	Lambert Hillyer	Tim McCoy, Evalyn Knapp
	Cougar's Trail, The	George B. Seitz	Buck Jones, Dorothy Revier
	Dangerous Crossroads	Lambert Hillyer	Chic Sale, Diane Sinclair
	East of Fifth Avenue	Ben Stoloff	Leo Carillo, Lois Wilson, Dickie Moore
	Fever	Clarence Badger	Jack Holt, Lilian Bond
	Full Speed Ahead	Lambert Hillyer	Chic Sale, Diane Sinclair
	Fury of the Jungle	Roy William Neille	Alan Dinehart, Toshia Mori
	Going to Town	Victor Schertzinger	Donald Cook, Nancy Carroll
	Grass Valley	Lambert Hillyer	Buck Jones, Diane Sinclair
	King of the Northwest		Tim McCoy
	Lady For A Day	*Frank Capra*	*May Robson, Warren William*
	*Lady is Willing	Harry Cohn	Leslie Howard, Binnie Barnes
	Lost Valley Gold	Lambert Hillyer	Buck Jones
	Lovable Liar, The	George B. Seitz	Buck Jones, Dorothy Rivier.
	A Man's Castle		Loretta Young
	*My Woman	Victor Schertzinger	Helen Twelvetrees, Victor Jory
	*Night Bus	Frank Capra	Robert Montgomery
	Octopus, The	Al Rogell	Ralph Bellamy, Fay Wray
	Professional Woman	Eddie Buzzell	Gene Raymond, Fay Wray
	Ranger Man		Tim McCoy
	Reckless Romance	George B. Seitz	Buck Jones
	Rusty Rides Alone	*D. Ross Lederman*	*Tim McCoy, Barbara Weeks*
	Rustler's War	Lambert Hillyer	Buck Jones, Nora Lane
	Tampico	Irving Cummings	Jack Holt, Racquel Torres
	Wrecker, The	*Al Rogell*	*Jack Holt*
	Yankee Bandit, The	Lambert Hillyer	Buck Jones
DOWLING-HOP-KINS	Great Adventure (Arnold Bennett Story)	Arthur Hopkins	Lilian Gish, Roland Young
FOX	*As Husbands Go	Hamilton MacFadden	Warner Baxter, Helen Vinson
	Berkeley Square	Frank Lloyd	Leslie Howard
	Born to Fight	Walter Mayo	Janet Chandler, Onslow Stevens
	Charlie Chan's Greatest Case	Hamilton MacFadden	Warner Oland, Heather Angel
	Doctor Bull	John Ford	Will Rogers, Marion Nixon
	Dressmaker From Luneville		Elissa Landi
	Giant Swing, The	Lloyd Corrigan	Sally Eilers, Ricardo Cortez
	*He Knew His Women	Irving Cummings	Warner Baxter, Mimi Jordan, Heather Angel
	*Hoopla	Frank Lloyd	Clara Bow, Richard Cromwell
	Lady Cop, The		Spencer Tracy, Sally Eilers
	Life In The Raw		George O'Brien, Clair Trevor

Producer.	*Film.*	*Director.*	*Cast.*
	Life Worth Living	John Ford	Will Rogers
	Mad Game, The	Irving Cummings	Spencer Tracy
	Marionettes	Rowland V. Lee	Lilian Harvey
	My Dear	Harry Lachman	Heather Angel
	My Lips Betray	John Blystone	Lilian Harvey, John Boles
	My Weakness	David Butler	Lilian Harvey
	Paddy The Next Best Thing	*William K. Howard*	*Janet Gaynor*
	Peonies	Paul Martin	Lilian Harvey
	Power and the Glory, The	*William K. Howard*	*Spencer Tracy, Colleen Moore*
	Salomy Jane	Raoul Walsh	Joan Bennett, Charles Farrell
	Shangai Madness	John Blystone	Spencer Tracy, Ralph Morgan, Elizabeth Allen
	*Smoky	Eugene Ford	Victor Jory
	Tale of Two Cities		Warner Baxter
	Three Against Death	Clyde E. Elliot	Marion Burns
	Tough Guy		James Dunn
	Walls of Gold		Sally Eilers, Norman Foster
GOLDSMITH	Angel Sins	Charles Hutchinson	Evalyn Knapp, James Murray
JOAN OF ARC FILMS	*Passion of Joan of Arc, The*	*Author — Pierre Arnaud with running commentary by David Ross*	
LEWIS	Good Looking And Rich	Fred Newmeyer	Skeets Gallagher
MAJESTIC	Curtain at Eight		C. Aubrey Smith, Dorothy Mackaill
	Pony Express, The	Lou Collins	Jack Hoxie, Marcelline Day
	Sin of Nora Moran, The	Howard Christy	Zita Johann, Alan Dinehart, Sarah Padden
	War of Range	J. P. McGowan	Tom Tyler
	Sing, Sinner, Sing	*Howard Christy*	*Paul Lukas, Leila Hyams, George E. Stone*
MASCOT	Hanged If I Do	Nat Levine	Lois Wilson, William Desmond
M-G-M	Always Tomorrow	Clarence Brown	Joan Crawford
	Another Language	*E. H. Griffith*	*Helen Hayes, Robert Montgomery*
	Beauty For Sale	Richard Boleslavsky	Madge Evans, Una Merkel
	Bombshell	Victor Fleming	Jean Harlow, Lee Tracy
	Buddies	Edward Sedgwick	Buster Keaton, Jimmy Durante, Phyllis Barry
	*Cat And The Fiddle	William K. Howard	Ramon Novarro, Jeanette MacDonald, Vivienne Segal
	Dancing Lady	Robert Z. Leonard	Joan Crawford, Clark Gable
	Dark To Dawn	Clarence Brown	John Barrymore, Helen Hayes
	*Fire Chief, The	Charles Reisner	Ed. Wynn
	*Going Hollywood		Marion Davies
	*Hollywood Party	Richard Boleslavsky	Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Jack Pearl
	Lady, The	Charles Brabin	Irene Dunne
	Late Christopher Bean		Marie Dressler, Lionel Barrymore
	*Meet the Baron	Russ Mack	Jack Pearl, Jimmy Durante, Lyda Roberti
	Old Maid, The	William K. Howard	Helen Hayes
	Paradise Case, The		Diana Wynard, Barrymore Brothers
	Penthouse	W. S. Vandyke	Warner Baxter, Madge Evans
	*Prizefighter and the Lady	Howard Hawks	Max Baer, Lupe Velez, Mae West, Walter Huston, Primo Carnera
	*Queen Christina	Robert Maumoulian	Greta Garbo, John Gilbert, Lewis Stone
	*Sequoia	Chester Franklin and Nick Grinde	Jean Parker, David Landau
	Show World		Jackie Cooper, Jimmy Durante Madge Evans
	*Solitaire Man	Jack Conway	Herbert Marshall, Elizabeth Allan

Producer.	Film.	Director.	Cast.
	Stage Mother	*Charles Brabin*	*Alice Brady, Maureen O'Sullivan, Franchot Tone*
	*Tarzan and His Mate	Cedric Gibbons	Johnny Weismuller, Maureen O'Sullivan, Neil Hamilton
	*Three Indiscreet Ladies		Robert Montgomery, Una Merkel, Madge Evans
	Tugboat Annie	*Mervyn LeRoy*	*Marie Dressler, Wallace Beery*
	Turn Back The Clock	*Edgar Selwyn*	*Lee Tracy, Mae Clark*
	Viva Villa	Jack Conway	Wallace Beery
MONOGRAM	Avenger, The	Edwin L. Martin	Adrienne Ames, Ralph Forbes
	Black Beauty	*Phil Rosen*	*Esther Ralston, Alexander Kirkland*
	Crashing Broadway	J. P. McCarthy	Rex Bell, Doris Hill
	Fugitive, The	Harry Fraser	Rex Bell, Cecelia Parker
	Gallant Fool, The	*R. N. Bradbury*	*Bob Steele*
	Galloping Romeo	J. P. McCarthy	Bob Steele, Doris Hill
	Happy Landings	Lew Collins	
	King Kelly of the U.S.A.	George Bertholon	
	Ranger's Code	R. N. Bradbury	Bob Steele, Doris Hill
	*Riders of Destiny	R. N. Bradbury	John Wayne, Cecelia Parker
	*Sagebrush Trail	Armand Schaefer	John Wayne
	Sensation Hunters	Charles Vidor	Arline Judge
	Skyways	Lew Collins	Kathryn Crawford
	Sphinx, The	Phil Rosen	Lionel Atwill, Sheila Terry
	*Two Little Arms	Robert Vignola	
	Wayne Murder Case	Phil Whitman and Hampton Del Ruth	Regis Clyde, June Clyde
PARAMOUNT	Alice In Wonderland	Norman McLeod	Charlie Ruggles, Alison Skipworth, Jack Oakie, Charlotte Green
	All My Love	Stephen Roberts	Sylvia Sydney
	Apartment Nine		*Claudette Colbert, Cary Grant*
	Big Executive	*Earle C. Kenton*	*Ricardo Cartez*
	Chrysalis	James Flood and Thomas Mitchell	Miriam Hopkins, Frederic March
	*Cradle Song	M. Leison	Dorothy Wieck
	Cracked Ice	Norman McLeod	The Four Marx Brothers
	Cruise To Nowhere		Bing Crosby
	Dead On Arrival	George Somnes and Alexander Hall	James Dunn, Gloria Stuart
	*Design For Living	Ernst Lubitsch	Frederic March, Jackie Cooper
	Duck Soup	Leo McCarey	Four Marx Brothers
	*Eight Girls In A Boat	Richard Wallace	All-Star
	Eleventh Avenue	Thornton Freeland	Gene Raymond
	Eleven Lives		Frances Dee
	Everyman For Himself	Edward Sutherland	Bing Crosby, Jack Oakie
	*Four Frightened People	C. B. DeMille	Claudette Colbert, Herbert Marshall
	Golden Harvest	*Ralph Murphy*	*Genevieve Tobin, Richard Arlen*
	Great Magoo, The	Leo McCarey	Fredric March, Miriam Hopkins
	I'm No Angel	Wesley Ruggles	Mae West, Cary Grant
	In for A Penny	Thornton Freeland	Frances Dee, Gene Raymond
	Lives of a Bengal Lancer	Stephen Roberts	Clive Brook, Frederic March, Gary Cooper
	Man of The Forest	*Henry Hathaway*	*Randolph Scott, Noah Beery*
	One Sunday Afternoon	Stephen Roberts	Gary Cooper, Fay Wray, Neil Hamilton
	Passage to Paradise	Paul Sloane	Nancy Carroll, Cary Grant
	Reunion		Sylvia Sydney Herbert Marshall
	*She Made her Bed	Ralph Murphy	Carole Lombard
	*Tillie And Gus	Francis Martin	W. C. Fields, Alison Skipworth, Baby LeRoy
	Too Much Harmony	Edward Sutherland	Bing Crosby, Jack Oakie, Skeets Gallagher
	Torch Singer	Marion Gering	Claudette Colbert, Ricardo Cortez
	*Way to Love	Norman Taurog	Maurice Chevalier, Ann Dvorak, Edward Everett Horton
	*We're Sitting Pretty	Harry Joe Brown	Jack Oakie, Salley O'Neill

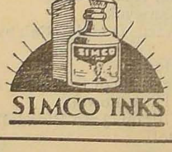
Producer.	*Film.*	*Director.*	*Cast.*
	*White Woman	Stuart Walker	Charles Laughton, Charles Bickford, Carole Lombard
	*World's Greatest Spender	Harry Joe Brown	George Raft, Wallace Beery
R. K. O. RADIO	Ad-Man	J. Walter Ruben	Richard Dix
	Aggie Appleby, Maker of Men	Sidney Lanfield	William Gargan
	All The Evidence	Victor Schertzinger	Marian Marsh, Reginald Denny
	Always Wrong	George Cukor	Constance Bennett
	Ann Vickers	John Cromwell	Irene Dunne, Bruce Cabot
	Beautiful	Myles Connolly	Ann Harding, Nils Asther
	*Behold We Live	Elliot Nugent	Irene Dunne
	Bird of Prey	J. Walter Ruben	Richard Dix, Elizabeth Allan, Eric Linden
	Black Ace, The	Ray Enright	Chester Morris, Vivienne Osborne
	*Blonde Poison		Thelma White
	Crossfire	*Otto Brewer*	*Tom Keene, Betty Furness*
	*Deluge	Felix Jeist, Jr.	Lois Wilson
	Death Watch, The	Irving Pichel	Warner Oland, Betty Furness
	Doctor, The	John Robertson	Lionel Barrymore, Joel McCrea
	*Dummy's Vote		ZaSu Pitts, Pert Kelton
	Escape to Paradise	J. Walter Ruben	Joel McCrea, France Dee
	Family Man		Clive Brook
	Fire Eater, The		Bill Boyd
	*Flying Down to Rio	Thornton Freeland	All-Star
	Fire Eater, The	*Sam Jaffe*	*Bill Boyd*
	*Flaming Gold	Sam Jaffe	Bill Boyd
	Free, White, and 21	Dudley Murphy	Joel McCrea, Marian Marsh
	Fugitive from Glory, A		John Barrymore
	Glory Command, The	Christy Cabane	Bruce Cabot
	Great Desire, The	Dorothy Arzner	Katherine Hepburn, Colin Clive
	Green Mansions		Dolores Del Rio
	Headline Shooters	*Otto Brower*	*Helen Mack, Bruce Cabot, Dorothy Jordon*
	Hide in the Dark		Bruce Cabot, Dorothy Jordon
	In the Red	William Seitzer	Wheeler and Woolsley
	Jamboree	Ernest B. Schoedsack	Robert Armstrong, Helen Mack
	Just A Woman	J. Walter Ruben	Charles Bickford, Irene Dunn
	Just Off Fifth Avenue		Dorothy Wilson, Frances Dee-Helen Mack
	Ladies of the Sea	William Nigh	Vivienne Osborne
	Lady Sal		Irene Dunne
	Land of the Six Shooter		Tom Keene
	Little Women	John Robertson	Katharine Hepburn
	Maiden Cruise	Mark Sandrich	Charles Ruggles
	*Man of Two Worlds	J. Walter Ruben	Francis Lederer
	Midshipman Jack	*Christy Cabanne*	*Bruce Cabot*
	Monkey's Paw, The	Wesley Ruggles	
	*No Marriage Ties	J. Walter Ruben	Richard Dix, Elizabeth Allan, Alan Dinehart
	*Patrol	John Ford	Victor McLaglen
	Pigmy	Shirley C. Burden	Joel McCrea
	Power Man	Ralph Ince	Bill Boyd
	Prelude to Love	Irving Pichel	Ann Harding
	Preferred List, The	Leigh Jason	Chick Chandler, Dorothy Lee
	Public Be Sold	J. Walter Ruben	
	Rafter Romance		*Joel McCrea, Dorothy Jordan*
	*Sea Girl	Otto Brower	Joel McCrea
	Sun Also Rises, The	E. H. Griffiith	
	Sweet Cheat	Alfred Green	Ginger Rogers
	Three Came Unarmed	Gregory La Cava	Joel McCrea, Dorothy Jordan
	Tie That Binds, The	John Cromwell	Irene Dunne, Joel McCrea
	Tween Midnight and Dawn		
	*Without Glory	George Archinbaud	Constance Bennett, Gilbert Roland
	Yukon	J. Walter Ruben	Bill Boyd
ROSS	*Wandering Jew, The*	*George Roland*	*Jacob Ben Ami*

Company.	*Film.*	*Director.*	*Cast.*
SCREENCRAFT-SHOWMAN'S	*His Private Secretary*	*Phil Whitman*	*Evalyn Knapp*
	Police Call	*Phil Whitman*	*Myrna Kennedy, Nick Stuart*
	Ship of Wanted Men	Lew Collins	Dorothy Sebastian
SYNDICATE	*Money Talks*	*Norman Lee*	*Julian Rose, Judy Kelly, Kid Berg*
UNITED ARTISTS	*Bowery, The*	*Raoul Walsh*	*Wallace Beery, George Raft, Jackie Cooper*
	* Blood Money	Rowland Brown	George Bancroft, Judith Anderson
	* Born To Be Bad	Lowell Sherman	Loretta Young
	Broadway Thru A Keyhole	Lowell Sherman	
	Emperor Jones	*Dudley Murphy*	*Paul Robeson*
	I Knew Her When	Gregory La Cava	
	Moulin Rouge	Raymond Griffith	Constance Bennett
	Nana	George Fitzmaurice	Anna Sten, Warren William
	Roman Scandals	Frank Tuttle	Eddie Cantor
	Way of a Lancer	King Vidor	Ronald Colman
UNIVERSAL	Alaska Bound		ZaSu Pitts, Slim Summerville
	All American Girl	Edward Sedgwick	
	* Broadway or Bust	Edward Sedgwick	Slim Summerville, Andy Devine
	Four Wise Girls	E. A. DuPont	June Knight, Neil Hamilton
	Her First Mate	*William Wyler*	*ZaSu Pitts, Slim Summerville*
	In the Money		Lew Ayres.
	Invisible Man	*James Whale*	*Claude Rains*
	Joe Palooka	Alfred Werker	Jimmy Durante, Lupe Velez
	Kid Gloves		Chester Morris
	Left Bank, The	Karl Freund	
	Lost Special, The	Henry McRae	Frank Albertson
	Love, Honour And O' Baby	Eddie Buzzel	ZaSu Pitts, Slim Summerville
	* Madame Spy	Karl Freund	Gloria Stuart
	Oh, Promise Me	Arthur Rosson	Tom Mix, Ruth Hall
	Only Yesterday	John Stahl	Margaret Sullivan, Edna May Oliver, John Boles
	Orchid Ladies	E. A. Dupont	June Knight
	Park Avenue Ladies	E. A. Dupont	
	* Perils of Pauline	Ray Taylor	Evalyn Knapp, Robert Allan
	Rebel, The	*Edwin Knoff*	*Vilma Banky, Victor Varconi Luis Trenker*
	* Saturday's Millions	Edward Sedgwick	Leila Hyams, Robert Young, John Mack Brown
	Shoot the Works	Karl Freund and Monte Brice	Mary Brian, Leo Carillo
	* Strawberry Roan	Alan James	Ken Maynard, Ruth Hall
	S. O. S. Iceberg	*Dr. Harold Fanck*	
	Take A Chance	Laurence Schwab	June Knight, Lillian Roth, Joan Marsh, Lilian Bond
	When The time Comes		Spencer Tracy
WARNER-FIRST NATIONAL	America Kneels		Paul Muni, Mary Astor
	Blue Moon Murder Case,	The Robert Florey	Mary Brian, Ben Lyon, Peggy Shannon
	* Broadway and Back		Barbara Stanwyck, Ann Dvorak Patricia Ellis
	Bureau of Missing Persons	Roy Del Ruth	Pat O'Brien, Lewis Stone
	Captured	*Roy Del Ruth*	*Douglas Fairbanks Jr., Leslie Howard, Barbara Stanwyck*
	* College Coach, The	A. Wellman	Pat O'Brien, Ann Dvorak
	Ever In My Heart		Barbara Stanwyck
	Fellow Prisoners	Roy Del Ruth	Leslie Howard, Douglas Fairbanks Jr.
	Female		Ruth Chatterton
	Footlight Parade	Lloyd Bacon	James Cagney, Joan Blondell, Ruby Keeler, Dick Powell
	Goodbye Again	Michael Curtiz	Warren William, Joan Blondell
	Havana Widows	Ray Enright	Joan Blondell
	House On Fifty-Sixth Street		Ruth Chatterton

Company.	*Film.*	*Director.*	*Cast.*
	I Loved A Woman	*Alfred E. Green*	*Edward G. Robinson, Kay Francis*
	Kennel Murder Case,	Michael Curtiz	William Powell
	Man From Montery, The	*Mack Wright*	*John Wayne, Ruth Hall*
	Miracle, The (In Technicolour)		Loretta Young
	Shangai Orchid	William Dieterle	Richard Barthelmess
	Son Of The Gobs	Lloyd Bacon	Joe E. Brown
	South Of Sonora	Mack V. Wright	John Wayne
	Stuffed Skirt		Loretta Young, Dick Powell
	Sucker, The		Loretta Young, Douglas Fairbanks Jr., Fifi Dorsay
	Wild Boys Of The Road	William A. Wellman	Frankie Darrow.
	* World Changes, The		Paul Muni, Mary Astor, Aline McMahon, Anna Q. Nilsson.

ENGLAND.

Company.	*Film.*	*Director.*	*Cast.*
A. T. P.	The Fortunate Fool	Norman Walker	John Wyndham
BRITISH AND DOMINIONS	Catherine the Great (London Film productions)	Paul Czinner	Elizabeth Bergner Douglas Fairbanks Jr.
	For Love Of You	*Carmine Gallone*	*Nauton Wayne, Arthur Riscoe*
	General John Regan	Henry Edwards	Henry Edwards
	Trouble	P. M. Rogers	Sydney Howard
BRITISH INSTRUCTIONAL	Crime on the Hill	Bernard Vorhaus	Judy Kelly
BRITISH INTERNATIONAL	Paris Plane	Paddy Carstairs	Molly Lamont, John Loder
	Southern Maid	Harry Hughes	Bebe Daniels
	The Red Wagon	*Paul Stein*	*Charles Bickford, Raquel Torress Greta Nissen*
BRITISH-LION	*Strike It Rich*	*Leslie Hiscott*	*George Gee*
	Marooned (Fox)	Leslie Hiscott	Edmund Gwenn
GAINSBOROUGH	Aunt Sally	Tim Whelan	Cicely Courtneidge
GAUMONT-BRITISH	*Cuckoo in the Nest*	*Tom Walls*	*Ralph Lynn, Tom Walls*
	Jack Ahoy	Walter Forde	Jack Hulbert
	Red Ensign	Michael Powell	Leslie Banks
	The Constant Nymph	Basil Deane	Brian Aherne, Victoria Hooper
	Wings Over Everest (with Musical Score)		
NETTLEFOLD	Two Hearts In Waltz Time	Joe May	Carl Brisson, Frances Day
SOUND CITY	Colonel Blood	W. P. Lipscomb	Frank Cellier, Anne Grey
	Song of the Plough	*John Baxter*	*Stewart Rome*
STOLL	Dick Turpin	John Staffor	Victor McLaglen
TWICKENHAM	*Lily of Killarney*	*Maurice Elvey*	*Dorothy Boyd*
	A Shot in the Dark	*George Pearson*	*Russell Thorndike, Dorothy Boyd*
WARNER	*Her Imaginary Lover*	*George King*	*Laura La Plante*
	The Blue Army	George King	John Stuart
	This Acting Business	*John Daumery*	*Wendy Barrie*



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The Theatre Art's Section

E. KRISHNA AYYAR: DANCE-CRITIC

BHAVA RAGA TALA

(V. RAGHAVAN)

IN our review of the dance of Ragini Devi in the last number of the *Sound and Shadow*, we referred to a critique of her performance by Mr. E. Krishna Ayyar in the local daily, The *Swarajya*. Without any reference to Ragini Devi's dance, we had made in that review a correction of some wrong idea about Tandava in Mr. E. Krishna Iyer's mind. A short corrective letter of a similar nature from our pen had appeared in the *Swarajya* which has, after a long time, caused in its issue of the 30th October a big outburst of emotion and words from Mr. E. Krishna Iyer. If, by an irony of Journalistic fate, the Editor of the *Swarajya* had not added at the end of Mr. E. K. Iyer's letter the words, 'This controversy shall now cease,' we should have made this reply in the daily newspaper itself, instead of in our Theatre-Arts section in this magazine.

Though the Editor of the *Swarajya* had titled our letter 'Ragini Devi's dances,' we had repeatedly stated in the course of the letter that it was written not in defence or in justification of any performer witnessed in Madras, but as a corrective to certain general ideas of critics in general in Madras regarding the subject of Indian Dance. It must have been plain to Mr. E. K. Iyer, as it seems to be in the opening part of his reply, that we did not "hold any brief, direct or indirect,' for anybody; therefore Mr. E. K. Iyer's statement towards the end of his laboured letter that we tried to defend Ragini Devi is wrong. We do not even know her personally nor are we committed to a policy of speaking for this artist or that. Similarly Mr. Iyer is not showing his correct understanding of our letter when he describes it that it purports to be a reply. When that is the case, what need is there for Mr. Iyer's Don Quixotism that we cannot and dare not defend Ragini. We are thankful to Mr. Iyer for pointing out the purpose of a reply. We only wish that he is cool enough to search his own heart and tell us if our letter has not "corrected facts and view points" which were really mistaken. We are sure that our letter must have done him some good, though he may not like to tell it to us.

Mr. E. K. Iyer's reply contains sentiments and feelings which he has been long nourishing in his heart. Who does not know Mr. E. K. Iyer who excels at least in the art of self-advertisement? As for instance, he says more than once in his critique of Ragini's dances, which he took pains to print in three newspapers in Madras, "some of us will be able to do better." When Uday Shankar, Ragini, Menaka and others are known widely as Indian Dancers, poor Mr. E. K. Iyer, who, we say in all seriousness, anyday knows more of how to do Indian Dance, surely feels his oblivion. This must sufficiently convince Mr. Iyer that we have not ceased to be 'responsible,' informed,' 'normal or sensible', the moment we criticise him. Let us inform him that when once Kalki, the Editor of the *Ananda Vikatan* asked us our valuation of Mr. E. K. Iyer, we told him that he learnt a few items of genuine Bharata Natya from a source above reproach, that to that extent he knew genuine Bharata Natya and that if he assumed more knowledge, he was suffering only from a very universal human weakness. We are modest and our aim is to learn more and more of the subject and help the rebirth of genuine Indian Dance, as much as it lies in our powers. We are more gentlemanly in our references to our critics and do not speak ill of them as Mr. E. K. Iyer often does. May we ask him how he alone understands really the Nautch performances and how we have not got the equipment to "ever follow intelligently an ordinary nautch performance"? (What does Mr. E. K. Iyer mean by an ordinary Nautch? Perhaps his own performance is a special Nautch.) He has indulged in meaningless attacks on our learning on the subject. It is a proof of how Dick Minims hate the more learned. As a matter of fact Mr. E. K. Iyer

is bitter against a camp of writers in Madras for whom he has now coined a fine word *viz.*, "neo-critics", whom he genuinely feels as having dethroned him from the pontifical chair of Natya in Madras upon which Mr. Iyer thinks, he was till now sitting high. We can understand this human weakness in him that he is angry that his importance has not been sufficiently recognised recently and that this journal which recently took an active part in the determination of what was real Indian Dance could not publish his pontifical bulls. He is understood to have said to our friend and Colleague, the Editor of the Theatre-Arts section in this journal, that the whole trouble in Madras Art-world arose out of his absence in Madras at the time of the visit of Mr. Uday Shankar! I do not know why the South Indian Railway did not take it into their heads to bring over Mr. E. K. Iyer to Madras at that time, in whatever part of the South he might have been sojourning. It is plain that Mr. E. K. Iyer does not want anybody else to work for the cause of Indian Dance, that he wants to be the sole personality connected with anything touching the subject of Indian Dance and that all his vituperations are plainly the results of his being in the grip of the green-eyed monster. Surely the motive of Mr. E. K. Iyer is plain, though it is not very pleasant for us to read into it. Mr. E. K. Iyer surely cannot boss now and be the High Pontiff of Bharata Natya that he wants to be. Mr. E. K. Iyer's immodesty is nothing new to us; for when year before last, the Madras Music Conference, was attended by one Nallur Narayanaswamy Iyer, a traditional master of Bharata Natya and one who has acted in the traditional Natakams of the villages of Sulamangalam etc., where old drama with the art of Bharata Natya is even to-day enacted by Brahmin Bhagavatars, he issued the private statement that Nallur Narayanaswamy Iyer knew nothing! He repeated his obiter dicta last year and is still repeating it. We do not mean by mentioning Mr. Nallur Narayanaswamy Iyer here that he is the sole repository of Bharata Natya now. Mr. E. K. Iyer is understood once to have so interpreted our reference to him. Mr. Iyer seems to revel in wrong interpretations of statements. Mr. Nallur Narayanaswamy Iyer's qualifications are well known, as indicated above. Men in the musical world, older than Mr. E. K. Iyer and who have seen and heard more, can justify my remarks. There is no comparison between him and Mr. E. K. Iyer at all. It is because such men as Nallur Narayanaswamy Iyer, (fortunately they are not as few as the public thinks) are not brought to Madras and regular Schools for Bharata Natya are not started that persons like Mr. E. K. Iyer loom large and cast their shadows on the art. By a reference to Mr. Narayanaswamy Iyer, we mean what he represents and the class to which he belongs, in which we also include the class of Nattuvanars also. Let him again understand that we are not advertising any one person.

Some time back our friend the Assistant Editor of the *Triveni* informed us that Mr. E. K. Iyer told him that instead of there being so many critics in Madras, it was enough if there was one artist who could learn and present the art. Particularising this statement, it means that E. K. Iyer wants to wipe off the map of Madras, stand solitarily as the sole Natya Pontiff of Madras, the Acharya at the Madras Pitha of Natya, anointing himself as "Abhinava Bharata Brahmam." To put it plainly, Mr. E. K. Iyer is suffering from the green-eyed monster's grip writhing under the mortification that he himself is not as prominent on the board as he thinks he deserves to be. Do we become responsible and knowing critics the moment we take Mr. E. K. Iyer into our camp?

"Neo-critics of the bookish type" is the style Mr. E. K. Iyer adopts to stigmatise us. We represent a need and a new one, a fresh and correct method of working for the cause of Indian Dance. We are not ashamed of our knowledge, which Mr. E. K. Iyer cannot

boast of as possessing. First of all, let him understand that we are not merely bookish, that we do know something of art really and that we can 'intelligently' understand "an ordinary nautch" as Mr. Iyer says. Mr. Iyer, an Advocate in life, seems to be quite a juvenile in advocacy and argument. If he says that we play "the jugglery of words like Nritta and Nritya", can we not say that he employs the jugglery of "Ethukkada svaram"—"Pa pa ma etc.", to lead the lay readers to believe that, as a contrast to us critics of the bookish type, he is learned in the practical side of the art! We would like to know if he knows as much practice of Bharata Natya as we know of its theory, history, and varieties. Mr. E. K. Iyer's knowledge of the practical dancing of Bharta Natya has been defined above. He cannot dare, and we are glad, he does not, to pit himself against us as a Lakshya Pandita. The worst Nattuvan, the worst Devadasi, the worst Brahmin Bharata Natya teacher, knows more of the practice of dancing of Bharata Natya than Mr. E. K. Iyer. We, on the otherhand, though not ourselves dancers, or actors who have got up a few items of Bharta Natya to help their amateur-stage-career, can yet know what the art means in its various branches of Bhava, of Raga and of Tala, can appreciate 'intelligently' a performance of Indian Dance and at the same time, without any lopsided, narrow or fragmentary views, properly place it in the vast field of Indian Dance. We want to know how Mr. E. K. Iyer makes bold to say that we are wrong in asserting that he is new to Natya Sastra. In refuting us, he has only supplied us with one more evidence to sentence him. He says he can afford to smile at the funny pontifical attitude and pompous wisdom with which we call him as new to Natya Sastra. He can afford and may even need to laugh heartily for removing any habitual sullenness of temper. But in this instance, we unfortunately happen to be still correct in our calling Mr. E. K. Iyer to be innocent of Natya Sastra. For he says that we "stumbled accidentally into *the chapter* in Bharata Natya Sastra in Sanskrit." We want to inform Mr. E. K. Iyer that Indian Dance or Natya Sastra is not treated in *one chapter* by Bharata in his book, but in many more chapters as well as in a hundred other Sanskrit books. Sundry mistakes it is that give a real insight into a writer's complete ignorance of a subject. Mr. Iyer says that he has been "in actual touch with the art (of Indian Dance) and *some of its theories*" upon which he says he has been speaking and writing. It really amuses us to know from this strange critic that there are many theories of Indian Dance. May we know how many theories of Indian Dance he has discovered, out of which he says he has written upon some. Again, he does not show his control of even ordinary English critical vocabulary and calls the various items in a Nautch as *art-forms*. In our study of art-literature, this is the first instance, we come across of such usage of the word 'art-forms'. On other subjects of what the essense of the socalled Tanjore Dance is, of how Indian Dance is one, of its history, of the changes it underwent, of its various provincial forms and varieties, we know better. We have no illusions; let not Mr. E. K. Iyer carry coals to Newcastle. In the third column of his reply, Mr. E. K. Iyer, unabashed, sells to us back the wares stolen from our own shop. Every bit of the view expressed in that part of the letter, Mr. E. K. Iyer, received from me in a private discussion he had with me which he now passes off as his views on the matter. Our remarks and writings on the subject must convince the sane reader of our balance, of our proper perspective, of how, instead of at the wrong end, we have really inaugurated a beginning at the correct end. Mr. E. K. Iyer flaunts his knowledge of the practice of Bharata Natya, which he thinks he alone can understand. Mr. E. K. Iyer thinks that something which he says may be news to us; and that our memory is short. Nothing is news to us; our memory is only rather too strong and we have to say that we know Mr. Iyer and his activities for along time and that he never wrote anything critical upon the subject and that, now that we are trying to unlock many sealed things, the public must necessarily opine of Mr. E. K. Iyer's speeches and writings, small though they are, that they contain little. We have not "accidentally stumbled" into Natya. Mr. Iyer will be more correct and more faithful to his heart's real feelings, if he had said that we are obviating the necessity for his effusions on the subject and that we have, according to him, intruded into a subject, which he was thinking as his monopoly in Madras up till now. We did not accidently come up. We were a necessity to the spirit of Indian Renaissance on correct lines and the need for ample research in God's programme for that cause brought us into being. We do

not run our quills for self-advertisement but in humble service for the art. Mr. Iyer cannot claim any great knowledge of the practical Indian Dancing. If he can do the Abhinaya for any given musical theme in song or verse and can dance in an infinite variety of foot-rhythm to any gati of any tala, if he is a master of the subtle working of the emotions of all kinds, then can we say that E. K. Iyer has some justification in writing in the way in which he has written. If a boy studying in a Patasala gets by rote eight or ten Vedic Panchadis and can recite them, can we deem him fit for lecturing upon Vedic Religion, Vedic poetry and Vedic Philosophy? Mr. E.K. Iyer writes that he has been in "actual touch with the art and some of its theories." We will be glad if a funny exposition of the various theories of Indian Dance can be given to us by him. He speaks strangely of "comparative values", "changes" etc. Let him take courage and try to explain himself, instead of issuing a series of question, at the end in the manner of the Upanisadic questions about the Unknown? We think we have, as far as we can, without suddenly slipping into Mr. E. K. Iyer's reserved compartment, slowly been equipping ourselves for the past few years and if our rapid progress in knowledge astonishes him or takes the breath out of him, we are not to be blamed. Mr. E. K. Iyer becomes rather careful towards the end and asks a few respectful questions and expresses his respect for learning and for us who stand for sufficient learning. If we may be permitted to refer here, we may say that some time back, Mr. E. K. Iyer, with characteristic ill-manners poked himself into a conversation the Editor of the *Triveni* and ourselves were having and asked the Editor to request Mr. Raghavan, the present writer, to read less. Did he mean to confess his shallow knowledge and want of learning? We have been trying to know the correct meaning of Indian Dance and have gone up till now through almost all the Sanskrit Natya works and Music works containing chapters on Natyá, works in print and works in Manuscripts in the Madras, Adyar, Tanjore, and Poona Mss libraries; we have dipped into some Tamil Natya literature also; we have been trying to see as much as possible of all the available provincial varieties of Indian dance or Bharata Natya (let me again emphasize that these are synonyms) preserved in dance-types like Nautch or operatic drama types like Kathakali, Yaksha gana, Therukkoottu, old Telugu plays of Sulamangalam, Uttukkadu and other Tanjore villages, the Natya of the Kuchpudi Bhagavatars of Andhra and we have not completed our work; we have been studying Indian Sculpture and Painting in relation to Natya and the plan of work and the proper perspective and comprehensive knowledge of the scope and the various forms of the art and its history to the present day are somewhat clear to us. In spite of Mr. E. K. Iyer's assurance at the end of his letter that he is well-equipped for theoritical disquisition on the vast subject of Indian Natya, we are forced to opine that his remarks in the course of his letter do not convince us of any appreciable knowledge.

There are innumerable personal accusations of us in Mr. Iyer's letter. We do not descend to the level and pay them back. Of Tandava and of Lasya, of Nritta and of Nritya, we know better. Mr. Iyer flaunts his long-standing knowledge of the subject. May we know when he came to know the correct use of these words? If Mr. E. K. Iyer does not pretend short-memory, he must accept that we were responsible, during the Nautch performance last year in the Madras Music Conference to insert in the programme these suitable Sanskrit words, Nritta and Nritya. Mr. Iyer's enlightenment is not as hoary as is represented by him. We wonder if he even now knows the proper meanings of these words, which though he laughs at, he will not be ashamed to utilise in his writings to show a smattering of the knowledge of the Sanskrit treatises on the subject.

Mr. Iyer writes that we have lectured upon 'obvious' things. May we ask him what things are 'obvious' to him and how long is it since, these things became 'obvious' to him? Subsequent to our sending our last letter to the *Swarajya*, Mr. Iyer had been to our residence "to discuss". He must accept that it was then that he understood that there was no absurdity in Krishna doing Tandava. The point was explained and it really took a long time for him to understand. From his reply to our letter, we see that though he has indulged in irrelevant jibes by referring to us as 'a Raghavan', he has not yet proved that he has understood. Surely what he wrote in his first critique was different and proceeded from a wrong idea and now he has taken pains to interpret himself as best as he can, at the same time, taxing his brains to interpret us and our statements as badly as he can. If however the new interpretation he puts upon his first remarks means that our letter has done him some good by revising

some opinions of his, we are only too satisfied. In our review of Ragini's dance in the last number of the *Sound & Shadow*, we had criticised that her gesturing of bow and shooting in one of her items was misguided and absurd. This we knew even originally, but, with a view not to burden our review with too much of technicality, we omitted mentioning it initially. Before the review went to the press, Mr. E. K. Iyer was kind enough to give us the benefit of his long talks with Ragini herself and of his view that she knew very much less. Our view was and is not complimentary at all to her. We explained to Mr. E. K. Iyer why we first omitted to mention the wrong gesturing of bow and shooting. Subsequently when Mr. E. K. Iyer, from talks with her, which we did not have, informed us, we thought we could add that criticism also. This does not mean, as he thinks it means and as he has expressed also to our Editor of the Theatre-Arts section, that we learnt things from him in a personal conversation and passed them off to the press. We need learn nothing from Mr. E. K. Iyer nor from those from whom he ignorantly says we take the cue for writing. As has been actually pointed out, Mr. E. K. Iyer has passed off as his knowledge on the subject, some things we were giving him in the discussion we had, which has been referred to above.

When we wrote in praise of Bharata Natya, we wrote so because we had to defend it from uncritical attack, not from artists or those who were masters in it (Mr. E. K. Iyer is not included in this category), and yet wanted to reform parts of it, but from a hydra-headed social-reformist, ignorant public and to praise its worth for drawing back to some form of genuine Indian Natya the public wallowing in shams and impostures. We are not ignorant of the intricacies, the overgrowths etc. etc., in Nautch. That is a different task, not pertinent here. If instead of complacently sitting yet at the same infant standard, Mr. E. K. Iyer knowing music and the dancing of a few items will, instead of "professing" to work for Indian Dance, really work for it, with falling foul of his friends and doing no more than obstruction to others, if he actively learns every bit of what all is available to day from every part of South India, in Nattuvan, in Brahmin teachers of the art, in Devadasi exponents, and in Kathakali and in many other sources outside South India and then come with his suggestions for reform we can appreciate them as coming in time and with grace. We did not mean that Nautch is the only genuine form of Indian Natya, as E. K. Iyer wrongly summarises us in his reply. Our writings are before the public to judge. Let him not, for the sake of a Don Quixotic fight with us, hate learning. Though we do not want to pick out all the holes in his latter, we must warn him that such an attitude as the one in which he speaks of the literary as well as the living tradition, the former very vast and the latter unfortunately small, as "antediluvian". The whole series of remarks proceeds from a lack of appreciation of what we mean by our references to Bharata and what good things Bharata has said. It is needless to correct the many 'criticisms' of Mr. E. K. Iyer, for when, in course of time he himself, (if he cares at all) reads these books, he will come round to our point of view, the correct starting point and not the wrong end. Then he will understand what our recent writings on Bharata Natya, or Indian Dance or Uday Shanker or the unreliability or insufficiency of a study of Indian sculpture and the mistaken notions of Indian Art born of sculpture and painting, the oneness of Indian Natya in spite of the various provincial 'forms' etc., mean.

Regarding the subject of Kavadicchindu, there is little point in Mr. E. K. Iyer's long reply on that point, when he himself accepts that we recognise its proper place as compared to a Pada such as of Kshetragna. We wrote the corrective note on Kavadicchindu for not justifying a Mayo-like misrepresentation of Tanjore Dance. We wrote it to correct Mr. E. K Iyer's false conception of Bharata Natya that it should begin in 'Alarippu' or some such thing and end in a Krishna karnamrita verse. It is a different matter, that subsequent to our letter, Mr. E. K. Iyer has poured new wine into the old bottles. It is base for him to put us by the side of the gallary clapping its hands for the Tappan Kuttu of the Sadaram Drama. Mr. Iyer has seen it evidently, whereas we have not even seen it. Where did we say that it can be justified as Tanjore Dance! Surely Mr. Iyer has strange exegetic morals. Again, nowhere did we say that refinement and quality of dance are not necessary. It is just because such a figure as that of Mr. Iyer, in spite of the genuineness of the few things he had learnt from a genuine source, lacks refinement and grace and that his dance, in spite of whatever

advantages of culture and self-conscious sense of art he may pocess, yet do not appeal much, that we have not been able to attach greater importance to him.

Mr. E. K. Iyer, without taking greater pains to rapidly become a greater exponent of the Nautch assimilating what all is yet available wants to make secure the dubious position of such stage amateurs as himself ; therefore it is that he really does not like the Devadasis praised. Nor is it a fact when he says that we have exaggerated the importance of Nautch. As it is today, it is only a glimpse of a grand glory that once was. It has many things yet to give to the modern reconstructor of all aspects of classical Hindu Dance or Bharata Natya. We have emphasised that to the seeker, every bit of source is valuable, Nautch, Kathakali, Far East dances and lastly Sculpture and Painting. Most of these subjects, we do not expect Mr. E. K. Iyer to understand completely at present, when he is not able to appreciate our short letter itself.

It is also reported to us by the Editor of our Theatre-Arts section that, one day in his usual temper at us and at Nautch, which according to Mr. E, K. Iyer we profess to admire, asked a great question, a 'Maha-prasna', where in the Natya Sastra were the Adavu, the Jati and the Tirmana of the Tanjore Natya found. If he had been modest and patient, and asked us for information or read himself the literature he would have done properly. How can he say that it is absent in Bharata Natya Sastra and is an overgrowth when the said text is still a sealed book to our friend, Mr. E. K. Iyer ?

Let not Mr. E. K. Iyer take this as a personal attack, as a return of what he has done unto us, The clash is between two ideas and two tendencies and two methods of work. In God's own good programme for Indian art-renaissance, it will be proved which is better.

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An Announcement.

The Theatre Arts and Music sections of the "Sound & Shadow" have been in existence from last May and the useful work they have been doing in setting up correct standards of taste in the art-world, has become a force for good in the aesthetic life of our country. It is now felt that the cause of the Theatre Arts and Music can be better served by starting a separate Journal. And so the Theatre Arts and Music sections of the "Sound & Shadow" will be discontinued from next January and a new Journal called "Theatre Arts," devoted to Drama, Dance, and Music and its interrelation with the Theatre, will be issued as a monthly from January, 1934. An advertisement regarding the details of the new journal appears on the reverse. It is expected that those who are interested in the building up of a real "National Theatre" in our country, through our Drama, Dance and Music will come forward and give all encouragement and help to this new venture. Articles intended for publication in the issues of this new Journal are to be sent to The Editor, "Theatre Arts," 132, Big Street, Triplicane, Madras.—*G. K. S.*

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OLD DRAMA OF SOUTH KARNATAKA

V. Raghavan

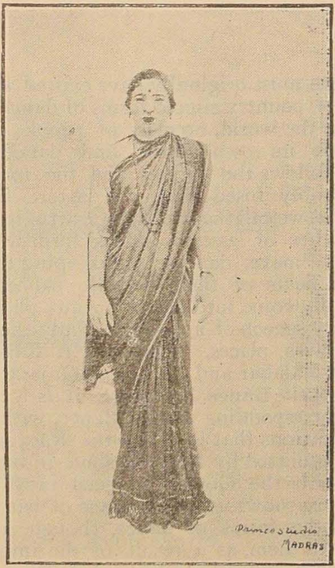
THERE must originally have existed all over the country simple forms of dances. No part of the world, no class of people, can be without its own music and dance. The latter follows the former and the former is inseparably fused with the latter. Such a dance as we call the Kudicchuppattu, in which a number of lasses or ladies form a circle, sing and move, dancing and keeping the tala by the beats of their delicate palms, must naturally come into origin in any place, like the very speech of a people. Only the name differs with places. They call it Kaikottikkali in Malabar and Garbha in Gujarat ; and in Sanskrit Dance literature, it is a refined type corresponding to this dance, with some modifications that is called the Râsa said to be inaugurated by Lord Krishna in his Râsa leela with the Gopis. A peep into Tamil literature shows us the existence of many such indigenous forms of dance, though side by side with them, as a result of the impact of the highly refined sophisticated Dance and Drama arts of the Sanskrit Natya Sastra, there came into being and there were flourishing, forms, which though essentially simple folk-art, yet absorbed the technique of the Abhinaya (gesturing), the music, the tala and the appropriate dance patterns as detailed in Sanskrit Natya Sastra. One such is an old variety of South Indian drama, which was operatic in character, and in which Puranic stories were enacted, with dancing and rendering of the musical-dramatic themes in the language of symbolic gesture. The Tamil variety of this drama is called Street Drama, Terukkoottu and many of these dramas were called Yaksha Ganas. The Yaksha Gana is the name of a certain kind of musical drama. Though the word is Sanskrit I have not been able to find any trace of it in old Sanskrit Natya and Sangita works. The only reference to it is found in Govinda Dikshitar's music treatise (C. 1628 A. D.). Sangita Sudha, which mentions the Yaksha Gana as one of the forms of music which also an earlier writer on music, Anjaneya, dealt with. The Yaksha Gana is common

Kittappa—Somewhat old female-make-up.

to the Telugu, Tamil, and Kannada countries. The Yakshas are callad Zakkulu in Andhra and I have been able at present to gather only a few details about the Telugu folk-drama containing Yaksha Gana or called by the name of Yaksha Gana itself occasionally. The Tamil name Terukkoottu corresponds to the Vithi Nataka of Andhra and Bayal Attam of Karnataka, all the three being Yaksha Gana. Yaksha Gana means the song of the Yakshas. The Yakshas are semi-divine people like Gandharvas and according to Tamil literature, they are players on Veena. In Andhra, there flourishes a caste of people devoted to the arts of music, dance and drama in the Guntur district called Yakshas or Zakkulavaru. It is suggested that the type of drama called Yaksha Gana (i.e ,) the drama performed by these Yaksha-class of people originated from the court panegyric and the service at the shrine of the local deity. The characteristics of the Telugu Yaksha Gana is that it employs the rich family folk-music forms in its musical theme. Its compositions are of the forms of Ela, Jhola (i.e.,) the Tamil Lali and Oonjol, Sobhanam, Suval which is the song which women sing while husking paddy. On a perusal of a few Tamil Yaksha Ganas in the Madras manuscripts library I found that the the Tamil variety also employed such folk-song forms like Sobhanam. Thus the Yaksha Gana will be of immense help to the student of South Indian folk-song. There is a Telugu work on Poetics called Appakaveyam written about three hundred years ago which describes how the songs in the Yaksha Gana are to be composed. It says that the Yaksha Gana compositions are in the Ragada (Kanarese-Ragala) metre. The Ragada is a very long and huge metre having numerous feet and varieties. It is from this word that the popular usage 'Ragala' meaning tumult is derived. When a certain number of letters of the Ragada is left out, the feet fit in with different Talas or time-measures and these are utilised for Yaksha Gana compositions.

The song in a drama is simply called Daru. A song in two feet is called Dvipadika. These are found in Telugu and Tamil Street Plays and Yaksha Ganas and thus there is not much difference between an Yaksha Gana composition and a later Terukkoottu Nataka. A difference can be sought in the fact that in later times the folk-song forms which characterised old Yaksha Gana plays were displaced by regular Kirtanas, as we find in Tamil plays.

The above details about Yaksha Gana, were kindly given to me by Brahmasri Vetlur



Seenappa—Leading female-role actor ; Modern female make-up.

Krishnappa as Surpanaka.

Prabhakara Sastriar, Telugu Pandit, Madras Manuscripts library. He also tells me that corresponding to the operatic South Indian open-air drama called Yaksha Gana and Terukkoottu or Vithi-Nataka there is a North Indian variety called Charana Gita. I am not able to know more of this Charana Gita. But this much is certain that such musical plays are found all over India. I wish to draw attention here to a Sanskrit drama called Parijata Harana (our Bhama Vijayam) of the Mithila country with songs in the Maithili Prakrit published by Mr. Grierson in the *Journal of the Bihar and Orissa Research Society*. The drama is by one Umapati and it corresponds to our old musical plays. When every character enters, and at other times also, there are songs corresponding to our Darus in different Ragas and Talas. That the type of drama called Yaksha Gana is older than 300 or 400 years is certain. The compositions called Ela, Dhavala, Rahadi etc., employed by it are found described in the music treatise Sangita Ratnakara by Sárngadeva (1210-1247 A.D.) and can certainly be found in much earlier music works in Sanskrit. In South Kanara the most widespread folk drama is the Yaksha Gana. Besides Yaksha Gana, the only other most popular old and traditional play of South Canara is the Puppet Show, which as in Tamil, is called Bommalattam. People even pray to their deities on occasions of distress that they will order an Yaksha Gana as offering. The troupes travel from place to place though attached to a particular shrine. Unlike our Uttukkadu and Sulamangalam Brahmin Nataka players, much to our delight and profit, the Yaksha Gana players go to all places on invitation. As at the Andhra Kuchpudi and at the Tamil Sulamangalam and Uttukkadu the actors of the Kanarese Yaksh Gana are called Bhagavatars. As in Tamil, so also in Kannada, they call a set and its performance a Mela. Recently two sets of players of this type of old Kannada Drama visited Madras and gave some performances, the South Kanara Yaksha Gana Dramatic Co., and the Sri Perudur Ananta Padmanabha Swami Dasavataram Dramatic Co.

SANSKRIT SOURCE.

The Yaksha Gana is chiefly a South Kanara art. In other parts of the Karnataka country Nautch and other forms of Bharata's art must have flourished. Wherelse except in Karnataka could have flourished the Sangita and Natya whose name itself is 'Karnatic.' As Belur and Halebedu sculptures show, very widespread must have been Bharata's art in Karnataka and no wonder that the

Krishnappa as Ravana, Yama and similar characters.

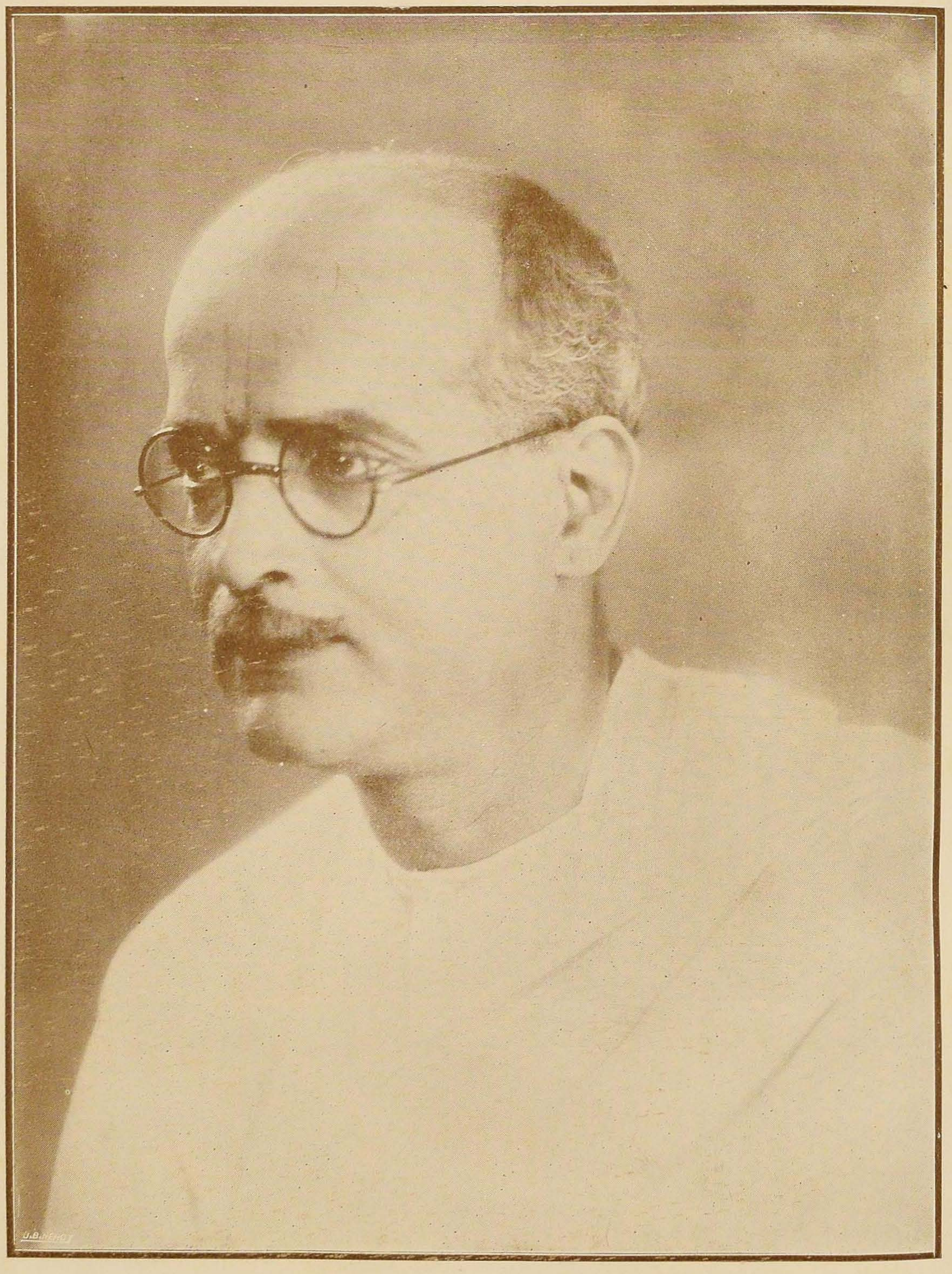
Annayya—Minor male role.

Yaksha Gana also got its music, Abhinaya and Nritta dance therefrom.

THEMES (ITIVRITTA)—MAINLY FIGHTS.

The themes of all the dramas of Yaksha Gana are fights and warfare, depicting stories of Vira and Raudra Rasas from our Puranic legends. The first mentioned company performed Girija Kalyanam or Parvati's wedding, which though a love incident formed but the centre event of the legendry story depicted, which was begun with Siva's destruction of Daksha's Yagna and was ended with the boy-war-god Subrahmanya, son of Parvati and Siva, annihilating the demon Taraka and his army, a grand theme, part of which Kalidasa has immortalised in his Kumara Sambhava. The performances of the other company were Vali Nigraha, Draupadi Pratapa, Bhishma Vijaya, Virataparva or Keechaka vadha, Karna Arjuna yuddha, Atikaya vadha and others all of which were war themes. In this respect the Yaksha Gana differs from the Tamil Terukkoottu which does not specialise in such wild Rasas. It resembles the Kathakali of Malabar which depicts always the Puranic heroes and gods killing some demon, Baka Vadha, Kirmira Vadha etc. The Kanarese Yaksha Gana and the Malabar Kathakali are thus types of Tandava. The actors roar and do robust dances in wierd costumes. The drums are beat loudly and Vira and Raudra Rasas are portrayed most successfully. The make up of the Raksasas, and of other wild characters is very wonderful. In the Draupadi Pratapa, it was a very effective powerful and wonderful show which formed the climax of the drama. Chandi and Kali appeared in awful attire, roared and upon a background of warbeats on a drum in the orchestra at the back, they came round and round in a hand-to-hand fight. It showed how well folk-drama could rouse Rasa. It was a grand exhibition of Tandava. Similarly in the Girija Vivaha, the scene in which Siva got angry, roared and created the terrible Virabhadra to destroy Daksha's Yajna was very effective. But though Tandava characterises these, the Lasya is not absent, even as in Kathakali. There was Lasya in the Bhishma Vijaya when the three princesses bathed in the Ganges. For no drama can afford to neglect the art of variegating the theme by a variety of other Rasas, the chief among which is Sringara or love. But the general atmosphere is only Tandavic. Even such a story as that of Rukmangada whose Rasa is Santa with subsidiary Sringara and Vira was so played as to contain mostly

Ganapathi Prabhu as Rukmangada, Bhima, and other title roles.



GOVINDARAO TEMBE: The noted musician who recently severed his connection with Prabhat and who, Shri Cinetone reports has joined their concern.

Chandayya—Minor male role.

scenes of fights. The Digvijaya of Prince Dharmangada, son of Rukmangada, with numerous kings, including an Asura and the appearance of God Yama done rather elaborately, brought in the Arabhati Vritti (the forceful manner) which characterises the Yaksha Gana. The Rukmangada exhibited some fine playing of Sringara (love) between Mohini and Rukmangada and besides, I saw the greatest amount of the comic (Hasya Rasa) in this play. There was too much of extempore comic speech which the clown indulged in, in Virataparva. Rukmangada especially is a performance rich in Rasa. Though as a rule, the themes are mainly puranic, there are occasional inventions and the Draupadi Pratapa is a fine imaginative creation spun out of a puranic nucleus. On the whole they play about fifty dramas. The whole of the two Epics, the Ramayana and the Maha Bharata are played by them, episode by episode, as also other plays. Sudhanva (from the Bharata) is said to be their best. Among the eight I saw, Draupadi Pratapa, Bhishma Vijaya and Rukmangada were the best.

MAKE-UP (AHARYA ABHINAYA).

Bharata's Natya Sastra devotes one long chapter to make-up and describes masks etc., Many of these we see in the old Natakams and Koottus of the Tamil land, in the Yaksha Gana of Karnataka and in the Kathakali of Malabar, as also in greater India. But the tastes and fashions of the modern stage have spoilt the female make-up of the Yaksha Gana and this spoils the impression in the mind of the spectators. It was very discordant and extremely provoking to see Sati in Girija Kalyanam appear in modern silk dress like any coquettish sophisticated soceity woman in a modern play or Draupadi, Subadra and Parvati in similar modern dress in the Draupadi Pratapa. Elsewhere are given two plates showing a woman character in modern make-up and in a somewhat old costume. The old female make-up was full of jewellery and one or two women, llke Minakshi in the play Minakshi Kalyanam and Draupadi wear Makuta or Kirita. To the class of modernised actors of the Yaksha Gana belongs the very frequently occurring Narada also It was as inappropriate as the showing of these dramas on a modern stage. Effort must be taken to prevent such modernisations. We can enjoy a pure old folk-art in all its simplicity and power; we can see a highly refined modern drama but we cannot stand hybrid products. The ignorance and false ambitions of some erring actors of the Yaksha Gana must be removed and every bit of what they did in old days must be preserved in tact.

Surely the Yaksha Gana make-up is as epic as its theme and gives us the atmosphere of epic grandeur. The chief male-actor, the hero and his son, or the king and the minister or prince has a fine Mukuta and all royal personalities, the Mahapurushas and the Mahanubhavas who belong to the 'sublime' type of Nayakas (Dhirodatta) have one kind of make-up, headdress and other ornaments. The other ornaments are wonderful and very suggestive. The Bhujakirti, Kataka, Virakaccha etc., adorn the heroes. The make-up of the kings and princes, of Krishna and other Gods is very nice. It is far more beautiful than the Kathakali make-up. The wild characters, (the Dhiroddhatas) have another kind of headdress and make-up. Most of these characters have this same kind of headdress, a kind of archlike Mukuta. There is yet another kind of make up in which the Prati Nayaka or 'villain' appears. It is also the dress in which a Rakshasa or an Asura appears. King Salva in Bhishma Vijaya, Mahishasura and God Yama in Rukmangada and Ravana in Atikaya Vadha appeared

A Pandava.

in this make-up, with a big round wooden glass-studded Makuta, with a masked face and long locks of hair hanging behind giving a terrible appearance from which emanated awe inspiring deep and long drawn roars. The Draupadi Pratapa showed us two female dresses of this type when Chandi and Kali appeared for a hand to hand fight. Surpanakha appeared in that same costume in Atikaya Vadha. The lion's teeth, the bloodred tongue drawn out and dangling, the huge breasts, the long and huge hair—all combined to produce a tremendous effect. When the special drum called Chendai as in Malabar, was beat, the roars rose and weird movements of fight swayed the two, Chandi and Kali, the Raudra Rasa was complete. All actors wear trousers to enable them to dance and over them a saree is tied in the form of a ' Kaccha ' with girdle-ornaments. The kings and princes had a very rosy tint painted over their face ; King Bali appeared in a green face and God Yama in a black face in Rukmangada. Krishna and Vishnu painted their faces blue. In the Rukmangada and in the Bhishma Vijaya some hunters appeared. They tied to their bodies some amount of green twigs to suggest that they were hunters living in the forest. In the Rukmangada, they made a bon-fire and danced round it before they entered the stage. All royal characters have a bow and an arrow in their hands. Vishnu and Krishna bring the chakra in their hands and Narada a bunch of peacock's feathers. Surely there needs to be made a remodelling of Women's and Narada's dress after the ancient manner. In the South Canara Yaksha Gana Dramatic Co.'s Girija Kalyanam I saw Daksha appear in the mask of sheep's head after Virabhadra's onslaught on him. Another instance of a mask was in the Dasavataram Co.'s Rukmangada where, an actor wore a mask over his head and throwing himself on his feet and knees ran round like an animal, in the hunt performed by King Rukmangada. In the Virataparva, Bhima was dressed to look very big in size, with whale-bones. The great eagle Jatayu figuring in the Ramayana is made up with an eagle mask and huge feathers. The costumes are mainly in red colour, dull as well as deep with a lot of dazzling lace all over. I learn that in their villages where they play more elaborately, they have got more varied and wonderful make-up, much of which they did not bring to Madras.

PURVA-RANGA: PRELIMINARY.

The traditional Sanskrit play and its vernacular representatives begin with some preliminary benedictory music and dance. It is called in Sanskrit as Purva Ranga. As detailed out by Bharata, not only its more variegated variety called the Chitra Purva Ranga but also its more simple form called Suddha Purva Ranga was very elaborate. It is well known that the Kathakali of Malabar has its own Purvaranga, the **Todayam,**

Kustappa as Bhima in Kichaka Vadha.

Purappadu, Melappadam etc. A traditional Yaksha Gana starts something like a Tamil Terukkoottu. There is first the worship of God Vighnesvara, remover of obstacles, within the green room itself. A song on this god Ganapati is sung. The Karpura Nirajana shown to the god is then 'taken' by the actors, the chorist and the drummers. After this Ganapati Prarthana, the chorist Bhagavatar, along with the player on Mridanga, comes to the open space outside the space enclosed for green room. He takes his stand at the back end of the space and sings the praise of Lord Ganapati's brother, Subrahmanya or Subbaraya. The next item is the entrance of two boys in typical male-costume and with slight dance, they recite certain Vandana Slokas or Stotras from such hymns as the Krishna karnamrita. Then two female characters appear and do some 'graceful' (Sukumara) dance (Lasya), first from within the curtain and then outside. They retire and the Bhagavatar or the musician who sings gives us the Kathapithaka, the prologue to the coming story. The Kathapithaka is the Sanskrit Sthapana and it mentions the drama, opens it and introduces the first characters. The play then begins. Each actor enters dancing and then exchanges a few words with the musician, who asks him who he is and the actors who reply, thus announce themselves. The musician thus often converses with the actors. In the days when there were no electric or gas lights the play on the paddy field or the street had two men standing at the two front ends with a blazing firebrand (Divatti) in their hands. Whenever a new character entered, the character who was already on the stage went over to one end and catching the hand of the man, directed the light of the firebrand to the newly entered actor, acted the action of one who looked at and turning to the audience showed his awareness of the new arrivals. But now the actors come to one end and identify the new arrivals in a same manner though the gas-light has removed the man with the firebrand. The above given Purvaranga was omitted in many of the Yaksha Gana performances in Madras to suit a city audience which cannot sit for more than three hours. The plays that were shown upto daybreak were compressed but in some private shows given in Madras, part of the Purvaranga was kept. In the Rukmangada I saw, the prayers to Ganapati and Subrahmanya were gone through, and in the place of the two boys reciting hymns or Vandana Slokas, the Bhagavatar himself sang a Padam (song) of Purandara Das, then the two lady characters came and danced after which the play began.

HASTA-ABHINAYA; GESTURE.

The Yaksha Gana must have originally been a very faithful form of Bharata's theatre in respect of Abhinaya. As was to be seen till recently even in our Tamil Terukkootus, Abhinaya, (*i.e.*) Nrittya must have been presented to a very large extent in the Yaksha Gana. In this connection it differs from the Kathakali of Malabar and resembles to a degree the Tamil variety. In the Tamil Terukkootu, the whole theme is in the form of songs and verses both of which are sung. There are occasional prose lines which the chorus-like Kattiyakkaran speaks, conveying information to the audience about what follows next and giving similar connecting links. In a way, the Yaksha Gana, as seen today, has approached the Modern drama in having a lot of prose-dialogue between the actors, which the actors themselves speak. When the actors stop speech, the musical theme is sung and while it is sung, the ancient practice must have been to render every word of it through Abhinaya as done in the Kathakali and in our Nautch. In Bhishma Vijaya, King Salva entered, performed ablution, wore holy ashes and worshipped Sivalinga—all in Abhinaya. Similarly Amba, Ambika and Ambalika, the three princesses did bathing in the Ganges, by Abhinaya which was more genuine Indian art than the item called Snanam or Bath done by one of the women partners of Uday Shankar. These are the two items where there is no speech but pure Abhinaya. Though Yakshagana is not Kathakali, a dumb show in which we have rich Hastabhinaya, word by word being acted, there is some amount of Abhinaya. Many actors give suitable 'Hastas' or Mudras for the ideas during their speech. The Sikhara hand is often employed to denote Hero, lover, chief etc. and it is correct, whereas the Kathakali Sikhara is wrong. In the Sivapuja, which Salva and Ravana did, many graceful and correct Mudras were to be seen. The Katakamukha hand was employed very gracefully in cleaning the teeth. The Pataka was shown for the looking glass. Suchi was correctly met with often during the dialogue. There was noticeable also some local difference when Salva and

Ravana did not use the proper graceful Mriga Sirsha hand to put on stripes of holy ash. The entry of Salva, Ravana etc., and the dumb Abhinaya look exactly like Kathakaliand gives us a glimpse into an earliar stage of the Yaksha Gana when it was rich in Abhinaya. To render Abhinaya, word by word easy, the actors must not have sung the songs themselves. If they had no speech even, Abhinaya would have been complete as in the mute Kathakali. The introduction of speech brought in a steady loss of Abhinaya. But even then the actors remained mute while their moods were sung and in an older stage they must have did Abhinaya for the songs sung by the chorist.

NRITTA; GESTURELESS DANCE.

Though the dance with gesture (Nrittya or Abhinaya) is not extensively present in Yaksha Gana today, the drama is remarkable for its pure dance (Nritta). This Nritta is not as elaborate and varied in patterns as the Tirmanas and Adavujatis of our Nautch but they are of a very attractive variety. Yaksha Gana is full of this dance. Next to the make-up, the speech and the song, the greatest, and perhaps the most beautiful part of the Yaksha Gana is its Nritta. This dance is done as in our Terukkoottu, Nautch and as in the Kathakali where they call it in Malayam as Kalasam. All actors are expected to dance, first within the curtains for some time before they enter, then while entering and thirdly while the song is sung. The dance within the curtain temporarily held by two persons is very elaborate especially in the case of the anti-hero, Ravana and others. Except perhaps the Narada of this troupe, all the others do this very well. Even very old characters are bound to dance. In the Bhishma Vijaya there appears a tottering old Brahmin and even his infirm body has to portray through this dance the rhythm of the Tala of the song. All actors enter dancing. While they are on the stage, whenever the song comes in the middle of their talk, the actor concerned dances. All have gajjai or bells at their feet for this purpose. Their hands turn and give graceful curves. When the mood is heightened and an actor enters in anger or is about to fight the dance is very vigorous. Wonderful agility of the body is shown by the actors. The dance contains many jumps; and in the dances done by one actor named Kittappa, was to be frequently seen reverses of the leg-poses of the Karanas of Bharata called Dandaka Rechitam, Krantakam, and Dola padam as preserved in the Chidambaram scluptures. The elaborate dresses are not upset; the dances do not interrupt the emotion but only serve to set-off the performance. Sometimes two or three characters on the stage do it together in fine harmony. The dance is done in three stages. When a song is sung, the dance first proceeds in a slow measure; then the Tala is quickened and we have quick and speedy dance and lastly there is very fast and vigorous dance to the accompaniment of pure Tala, and often of the drum called Chendai only. Great dexterity is exhibited by the player on the Chendai drum.

The fights on the stage are done in exactly the same ideal manner as envisaged by Bharata's system of an ideal stage (Natya Dharmi). Realistic fighting is not shown. The two characters engaged in fight first exchange hot words, then decide to settle the issue, and there is at once a powerful suggestion of a thick fight by a kind of dance in which the two cross each other and perform the Mandala, Gomutrika and other pugilistic movements. The dance ends with a fight with the bow, in which the actors 'act' the shooting of arrows by producing a sound on their bowsticks. In the Draupadi Pratapa was to be seen a hand to hand fight. Bharata's Nyaya, and Arabhati Vritti, seen in a text book, was realised by me very vividly on seeing the idealised fight-actions and fight-dances of the Yaksha gana. One who wants to reconstruct old Tandava, its hundred and eight Karanas and thirty-two Angaharas, can derive some help by a minute observation of these fighting scenes in the Yaksha Gana and Kathakali and from the Nritta of the Nautch. The fighting scenes of the Kathakali and the Yaksha Gana deserve special attention for in chapter four Bharata says before describing the Karanas that they are to be used in Nritta (as we have in the Nautch) and in scenes of fight *i.e.*, the idealised fight movements on the stage. (*Natya Sastra*, IV; *55.*) In the Rukmangada a very wonderful dance was done by one of the Kings who fought with Prince. The actor twice threw himself on both his knees and in unimaginable speed whirled round in circles on his knees.

There was another kind of dance introduced into the Yaksha Gana. In the Rukmangada, a scene was introduced where a Gandharva came to a tank for water-sport with two damsels. Before they bathed, the three,

along with a clown, played for a time and here there was a fine display of our folkdance called Kol Attam, the dance of persons with small sticks in their hands with which they accompany the rhythm of their feet. In a circle, and then in two pairs of two, this dance called in vernacular as Kol Attam and as Samya in Sanskrit, was made part of the show.

GITA AND VADYA: MUSIC.

The accompanying musician was tolerable in the Sri Perudur Company. This set of players had one accompanying songster (Bhagavatar) who sang, keeping time with a Jalara, (Kuzittalam) one Sruti instrument (now a hormonium but in old days some indegenous drone instrument), one Mridangam player and one big drum called Chendai that was beat during scenes of angry exchanges of words, the travel of the characters through long distances, hurried entrance and during fights. The Yaksha Gana dramatic company's accompanying musician was very bad. It differed in having in the place of the Jalara the gong beat by a small thick stick (Sikandi). It is said that in village performances the good songster is the chief attraction. The musicians stand at the back as in Kathakali and our Nautch. Though the drama is called Yaksha Gana and though in older times the types of songs called Yaksha gana were the only songs sung throughout these plays one can see from the performances to-day that in course of time other varieties like Kirtanams as in later Tamil dramas like the Rama Nataka crept into the musical theme of the play. The musical theme is in song and verse (Padam and Padya) These are sung by the musician and the actors' speeches explain elaborately the contents of the song. That is, the substance of the speech is already given in the song and here also there is similarity to our Terukkoottu. Sometimes a line sung explains the action, saying who enters and what the actor does. Sometimes the actors, who generally are not expected to sing, sing stray snatches of the song along with the musician.

SPEECH: (VACIKA ABHINAYA).

As observed previously, the Yaksha Gana differs from Kathakali in its substitution of speech for dumb Abhinaya, a characteristic which brings it near to modern drama. The speeches of the actors are first sung in a succinct manner in a song by the musician and then the actors deliver their speeches. The diction of the Yaksha Gana speech (Bharati Vritti, and Vachika Abhinaya in Bharata's terminology) is in keeping with its epic theme and grand manner of performance. Strewn copiously with good Sanskrit idioms and occassionally exhalted by gemlike Sanskrit verses, the dialogue is fully communicative of the Rasa. A high moral tone is seen; fine truths and classic philosophical ideas make the Yaksha Gana a true form of liberal education. Bharata called drama the fifth Veda, thus comparing it to the Maha Bharata whose purpose is to bring to all alike, the illiterate and the ignorant, the essence of the wisdom of the Rishis. The Yaksha Gana achieves the purpose remarkably. The opening scene of Rukmangada was a disquisition on devotion and spirituality given by the king and on the duties of a virtuous monarch given by his minister. Philosophy is not the only subject expounded. Worldly wisdom of a varied nature is as effectively inculcated. The Draupadi Pratapa closes with a grand sum-up by Lord Siva himself of the mysteries of man's action, agency and ego, of how it is God who is the real worker and of how man is a mere tool in his hands. In this respect, next to the heroic (Vira) it is the spiritual (Santa) sentiment (Rasa) that predominates in the Yaksha Gana. The Atikaya Vadha is an example of a war-theme which is made a pure spiritual play.

ACTORS.

Of the actors who formed the South Canara Yaksha Gana Dramatic Co. which played only one drama *viz.*, Grijia Kalyanam, the two actors who played Lord Siva and Daksha were the best.

Among the players in the Sri Perudur Dasavataram Co., almost all are good in dancing. But Mr. Ganapati Prabhu who plays the title roles in all its performances is the best. He is a fine dancer. I am told that he is the best in the whole South Canara. This man is almost fifty now and is as agile in his dances as the youngest of his troupe. When he plays Dhirodatta and Dhira Santa or sublime heroes like Rukmangada his movements are very graceful. His lilts of the neck, the Griva Rechakas, and the movements of the chest and the hands are very fine. He depicts the emotions very wonderfully in his eyes. I marked his effective facial expression in many places. As Bhishna in Bhishma Vijaya, Bhima in Draupadi Pratapa and Rukman-

gada in the play of that name, he easily impressed his superior art upon us. Next to him comes Kittappa who played Krishna in Bhishma Vijaya and minister and crown prince in Rukmangada. The Raudra Rasa's greatest exponent is Kushtappa. Among the youngsters, Ramakrishna Prabhu comes next to Kittappa, the two being the most vigours dancers. Annayya and others are all adepts in dance, wild as well as delicate. Among those who played female roles, Seenappa deserves mention. He is the best actor for the parts of such masculine woman as Draupadi in the war story of Draupadi Pratapa and such a cruel woman as Mohini in Rukmangada. He very well renders the role of a wild type of womanhood, the Praudha and Uddhata Nayika. In old traditional make-up, which could not be seen in Madras, his must indeed be a glorious performance.

Many of these details are of course not very interesting, except to a research scholar who goes about the history of these various provincial forms and their relations. This must be said that broadly speaking, the Terukkoottu, the Yaksha Gana and the Kathakali must be revived. Their wonderful make up, the technique of musical themes, dance and Abhinaya and the very appealing and imaginative legendary stories form the essence of these. Drama, says Bharata (Natya Sastra, XXIV. 71-72,) is of two kinds, natural and ideal or imaginative. All modern and western drama is of the former type; all ancient Sanskrit drama and other provincial varicties of old Indian drama belong to the latter class. The ideal or imaginative drama is not to be brushed aside by stale catchwords of criticism—conventional, musical, operatic etc. Indian drama is a presentation of a fine unification of Bhava, Raga and Tala, of an emotional theme conveyed with all the aids of music and rhythm, and by action or Abhinaya set like blossoms on the swings and curves of the music and dance. It must be preserved from modern contamination and slander. Art festivals must be arranged and folkarts of these types must be brought to Madras at least once a year. The conditions here in South India, as far as the material available is concerned, are extremely favourable. For here we have the highly refined chamber art of Nautch and other forms of folk-dramas with Bharata's technique living in a large measure. If a society is not formed and these preserved and gathered together and enjoyed, the citizens' life will only be poorer for it. If Rasa is not yet lost and Rasikas are not a dead community, indigenous arts will soon come into new life.

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Music Section

Muthuswamy Dikshitar

BHAVUKA

चतुर्णां पुरुषार्थानां त्यागं यस्मात्करोत्यतः ।
त्यागराज इति ख्यातं सोमास्कन्दं भजाम्यहम् ॥

Tiruvarur is a glorious name among the numberless shrines that stud this blessed Tamil land. Its renown goes back into the early Chola times, when reigned there the Manunithikanda Chola, the king whose Dharma was such as to demand the life of his own son for the death of a poor calf. The town is presided by a Rajamurthi and Natanamurthi of God Siva, Sri Tyagaraja, who has inspired the great Tevaram Saints and drawn the hearts of the Nayanars. In recent times, Tiruvarur, the greatest of the shrines near Tanjore, was the favourite shrine of the Tanjore Telugu and Maratta Kings. The place was renowned for its culture ; great pundits lived in and around it and music and dancing flourished by the grace of Lord Tyagaraja, Himself the exponent of the dance called Ajapa natana. Nagasvara and Natya were its special arts and who has not heard Tiruvarur Jnanam, the last of the great exponents of Natya at that place?

Thrice holy is Tiruvarur to the lover of our music ; for it is this small place that gave birth to the Carnatic music trinity—the Trimurtis —Sri Tyagaraja, Sri Syama Sastriar and Sri Muthuswamy Dikshitar. All the three celebrated composers were contemporaries. Tyagayya was the eldest and he blessed this earth with his life for the longest period, while the two others left it earlier. Of the three Muthuswamy Dikshitar was the youngest and he alone stuck to Tiruvarur for the longest time while Tyagayya left for Tiruvayar or the Panchanada Kshetra and Syama Sastriar for Tanjore proper.

Muthuswamy Dikshitar was born in Manmatha, 1775 A. D. His father was Ramaswamy Dikshitar, a famous composer who is credited with having invented the Raga Hamsadhvani. Ramaswamy Dikshitar had three sons, the eldest of whom is Muthuswamy Dikshitar. The great composer's birth was attended by a significant event. Ramaswamy Dikshitar was not blessed with children upto his forteith year. It is said that he undertook a fast for forty days in the presence of God Muthukumaraswamy in the shrine at Anatandavapuram. At the end of the fast, Ramaswamy Dikshitar had a dream and a present of a pearl-necklace from Goddess Balambika. This divine present was soon followed by another, and there appeared the great music composer to string pearl-necklace after pearl-necklace.

Dikshitar's father, Ramaswamy Dikshitar learnt music at the feet of Muddu Venkatamakhin, a descendent of the renowed Venkatamakhin, minister at the Tanjore Nayak Court and author of the music treatise, the Chaturdandiprakasika. Ramaswamy Dikshitar himself taught music to his three sons. The eldest, Muthuswamy Dikshitar, is said to have been an Ekasantagrahi, one who learnt everything by hearing once. He learnt music and Sanskrit and attained proficiency in astrology.

While Dikshitar was yet a boy there happened a noteworthy incident in his life. One day a Sannyasi named Chidambaranatha Swami visited Ramaswamy Dikshitar and stayed as his guest for a while. He caught sight of the boy, turned to his father and told him that his son would be a great musical genius and a renowned composer. The Swami wanted to shower his blessings on the boy and took him along with himself to Benares. It is under this Chidambaranatha Swami that Dikshitar had his initiation in Srividya. The sojourn in the North and his stay in Benares were fruitful in another direction also. For it was then that the keen ears of the young Carnatic musician

drank some of the Northern airs. The impress of his acquaintance with the North Indian style can be seen especially in the two compositions of his—'Jamboo Pate' in Raga Yamuna Kalyani and 'Soundararajam Asraye' in Raga Brindavana Saranga.

On his return from the North, he went to the hill-shrine at Tiruttani near Madras to worship his family deity God Subrahmanya. His father fasted forty days in deep meditation upon Lord Subrahmanya to get this celebrated musician and the musician himself fasted forty days before the same God to become the great composer that he was to be. It was a corner of the temple and Dikshitar was alone in deep Samadhi when there appeared before him an old man who put sugar into his mouth and asked him to close his eyes. The physical eyes of the devotee closed and when they again opened along with the inner, lo! there stood before him mounted upon the peacock his Lord, God Subrahmanya with his two consorts, Valli and Devasena. The effulgent vision inspired the musician and the sugar which the old man just then placed on his tongue flowed out in long streams of melodies. The first song of Dikshitar was sung at this juncture: 'Manasa Guru Guha' in Raga Ananda Bhairavi which was followed by many more; for the great vision drew fresh and fresh songs from the heart of the devotee. Besides being his traditional family deity God Subrahmanya specially revealed himself to him. On Him Dikshitar has sung about twenty songs. He became his preceptor, so to say and so it is that each song of Dikshitar has the Mudra of 'Guru Guha' at the end.

From Tiruttani, revelling in his newly acquired divine gifts, Dikshitar came to Ganchi to see Goddess Kamakshi who inspired many songs, the most noteworthy of which are 'Kanjadalayatakshi' in Raga Manohari and 'Nirajakshi' in Raga Hindola. At Kanchi, he came into contact with a great man named Rama Brahmam from whom he learnt Vedanta, of which he thence became an ardent follower and exponent.

Dikshitar then settled at Tiruvarur worshipping God Tyagaraja and now and then making pilgrimages to all the shrines in South India. Wherever he went, whatever shrine he visited and whichever deity he saw, he worshipped with the gift of his songs. The following are the more important of these songs: the Pancha Linga Kirtanas, his five songs on the Gods representing the five elements of Earth, Water, fire, Air and Ether, at the shrines Kanchi, Jambukesvara, Arunachala, Kalahasti and Chidambaram; these songs are 'Chintaya makanda mula kandam' in Bhairavi, 'Jamboo pate' in Yamuna Kalyani, 'Arunachalanatham' in Saranga 'Sri Kalahastisam' in Useni and 'Ananda natana prakasam' in Kedara; another series of songs is that on the Navagrahas, the nine planets, excluding Rahu and Ketu; he composed a series of Navavarana Kirtanas on the Goddess at Mayavaram: the most important songs are those he composed on the many dieties at Tiruvarur itself; on the chief deity Tyagaraja he has sung many pieces of which 'Tyagaraja yoga vaibhavam' in Ananda bhairavi and 'Tyagarajaya namaste' in Byagada deserve special mention; the Goddess Kamalamba at Tiruvarur was a favourite of Dikhitar and on her especially he has composed a Navavarana series; he has sung her eleven times; Tyagaraja's consort, Nilotpalambika is sung is one song and the renowed Vinayaka on the north-eastern corner of the tank has been praised in the songs 'Vatapi ganapatim' in Hamsadhvani and 'Sri Maha Ganapati' in Goula; in a Kirtana in Sriraga, 'Srimuladhara chakra Vinayaka', a form of Ganapati as presiding over the Muladhara-chakra found in front of Tyagaraja's principal shrine has been sung; besides almost all the deities at Tiruvarur. Achaleswara, Anandesvara, Siddhesvara and others have been sung; of the songs composed by him on the deities at other famous shrines, mention may be made of 'Sri Rajagopala' in Saveri, 'Bala Gopala' in Bhairavi and 'Chetassri' in Dvijavanti on God Sri Rajagopala at Mannargudi or Champakaranya Kshetra; and also of 'Amba Nilayatakshi' in Nilambari on the Goddess at Negapatam, 'Ranga Nayakam' in Nayaki on Sri Ranganatha at Srirangam, 'Pahimam Ratnachala Nayike' and 'Nilakantham bhaje' in Kedara gowla.

Later in life Dikshitar went to the south on a pilgrimage. At Madura he sang 'Minakshi' in Gamakakriya, 'Mamava Minakshi' in Varali and other Kirtanas. Much earlier to this time Dikshitar had lost one of his two brothers and the other had gone to the Court of Ettayapuram in Tinnevelly District where he was being patronised by the chief, Venkateswara Eddappan, a scholar in Sanskrit, a musician and composer and a liberal patron of arts and letters. Thither Dikshitar turned his steps and while he was going he found the country suffering from draught and the

crops withering. The appearance of the renowned musician reminded the people of the divine powers of music. When they submitted to him their plight, Dikshitar melted into pity and in the fullness of his feeling sang the melody of Amrita varshini, 'downpour of nectar' in the composition 'Anandamritakarshini.' As Dikshitar's voice rose and the words 'Varshaya Varshaya Varshaya' were sung, the clouds had gathered and down came the rains with thunder and lightning. The Raja of Ettayapuram heard of the miracle, met Dikshitar half way and kept him as his Court musician till his last days.

Dikshitar possessed the necessary requisites for great music. He was poor and had great Vairagya. He was such a Bhakta that he would never sing the praise of mortal man with the same voice that sang of omnipotent God. It is said that he was once asked to go to the Tanjore Court and immediately came out the song in Raga Lalita 'Hiranmayim Lakshmim bhajami; hina manavasrayam tyajami'; 'if I want wealth, I will rather seek Goddess Lakshmi; I shun these petty mortal beings.' At Tiruvarur, the chief local Zamindar, Vaidyalinga Mudaliar of the adjacent village of Kuzhikkarai, whose descendents are still flourishing at Tiruvarur under the name 'Ullur Mudali', was a great admirer of Dikshitar; but Dikshitar did not care to extol him. He presented Dikshitar with lavish riches and requested to sing of him. Dikshitar refused but consented to pray to God to shower his blessings on him and his house; and Dikshitar sang for him his Raga Malika in fourteen Ragas on Sri Visvanatha, at the end of which he prays for the welfare of this patron. While at Tiruvarur, Dikshitar was very often suffering from poverty. There was an occasion when unable to bear his condition, a very devoted lady pupil of his named Kamalam, a courtezan of Tiruvarur who served Dikshitar as a servant, wanted to pledge her jewels and get money for helping her teacher. Dikshitar came to know of her intention, called and told her that she had not jewels enough to relieve him for all time and that no mortal being could help him. He at once sang upon God Tyagaraja 'Tyagarajam bhaja re' in Yadukula Kambhoji. The next morning, when Kamalam came to pay her respects to and serve her master, she saw the miracle wrought by 'Tyagarajam bhaja re.' The local choultry department manager had gathered a lot of provisions expecting the arrival of some state officer from the Tanjore Court; the officer had postponed his visit and the only fitting way in which the Satram manager could dispose off his provisions was to send them wholesale to the house of the poor, pious musician. A third miraculous incident is related in his life. He was once at Kivalur near Tiruvarur to see the deity at the temple in that place. When he went there, the Archaka who performed the daily evening Puja had finished it very early and the door of the sanctuary was closed upon Dikshitar's face. Dikshitar requested to him to let him have the 'darsana' of the God and the pleasure of propitiating him with a song. Curtly replying him that the God could wait for a day to hear Dikshitar's music, the Archaka walked out. Sorrow stricken, the devoted musician touched the tune called the 'ornament of God Siva' 'Sankarabharana' and sang 'Akshaya linga vibho' and as if in keeping with the time-measure of the song, there broke a sound; the Archaka turned back in wonder and Dikshitar also opened his eyes and lo! the locked gates had burst open to his Sankarabharana. Many more interesting incidents of a similar nature are related regarding his life, his piety, and his music.

Dikshitar is said to have been sweet in temper and always pleasant. He was known as a man of piety and devotion so much that wherever he went he was requested to give religious talks also, besides music.

Many were the courtezans like Kamalam and others, Nattuvanars and Nagasvarakaras of Tiruvarur who were his pupil. I think that many of his songs, especially those sung on the local deities Tyagaraja and others can be recovered completely, if the traditional Nagasvaram music of the Tiruvarur Temple, still going on, is examined. Among these pupils the greatest is a player on the Suddhamaddala at the temple named Tambiyappan, who, in his old age, is once set to have met and disagreed with the style of the singing of the late Maha Vaidyanatha Ayyar of the Dikshita Kirtana 'Cintaya makanda etc.' Another pupil of Dikshitar was Tirukkadayur Bharati. While staying at Tiruvarur, Dikshitar used to visit Tanjore often. It is said that he met Tyagayya also at Trivadi and that some discussion passed between them. Syma Sastry was a great friend of Dikshitar, and under him Syama Sastry left his son Subbaraya Sastry

for learning music. The three celebrated Nattuva-brothers of Tanjore, Ponnayya, Vadivelu and Sivanandam, the second of whom went and distinguished himself at the Trivandrum Court, were all the pupils of Dikshitar. After the death of Dikshitar, Ponnayya sang a Telgu Kriti on Dikshitar, in Raga Bhinna shadja 'Sri guru guha murtikine sisyudayi unnanura etc.'

The last six or seven years of Dikshitar's life were spent happily under the warm patronage of the Raja of Ettayapuram. Dikshitar had no son; but he adopted the son of his brother's daughter, named Subbarama Dikshitar. Subbarama Dikshitar, a worthy descendent, published from Ettayapuram the music work 'Sangita Sampradaya Pradarsini.' His son Muthuswamy Dikshitar is still in our midst.

All the compositions of Dikshitar are in Sanskrit except a few. There is a 'Manipravala' piece in Sanskrit and Tamil on God Venkatesa in the shrine of Pulivalam near Tiruvarur and a few compositions in Telgu, including some Varnas and Darus. In old days Dikshitar's compositions were very popular with all the great musicians. Around Mysore and in such other places also his pieces are being sung. He has composed more than five hundred Kirtanas: but in the music world of to-day, it will be a wonder if one finds more than thirty of them being handled.

Dikshitar was a Vainika and also a good vocalist. He had a bass voice and healthy body; the former gave a solemn sonorousness to his music and with the latter he could easily handle his long-drawn, deep and swaying music. The speciality of his compositions are that they are all in Vilambakala, in 'Chowka', slow and majestic in their movement. They are rich in Gamaka and show great musical scholarship. Each major Kirtana can be considered a treatise on the Raga and very rarely does repetition of musical phrase occur. Though devoid of 'Sangatis', which was absent in his days, his compositions have large scope for them. While others confined themselves to the Adi, Rupaka, Chapu and Jhampa Talas, Dikshitar employed greater variety of Tala by utilising Ata, Mathya, and Dhruva Talas as also the Tisra, Caturasra and Khanda Jatis of Eka Tala. His compositions can generally be said to have kept those of Kshetragna for their model. They need great sustaining power and musical scholarship and skill on the part of the artist and hence it is that in an age which delights in quick, flashing easy and running music his songs are not so much in vogue. The slow stately movement of his Kirtanas call up before the mind the image of the huge and majestic car of Tyagaraja at Tiruvarur, the glory of which is sung in the well-known old saying—Tiruvarur Ter Azhahu.

Muthuswami Dikshitar's end came suddenly. At Ettayapuram, he was one day sitting, listening to the music of his pupils who were singing his Gramak kriya Kirtana, 'Minakshi'. He asked them to sing it once more; they were singing the Anupallavi—Mina lochani Pasamochani' when he felt that the Goddess had really released him from bondage (Pasa); he was accordingly released from mortal bondage.

Dikshitar lived up to his sixtieth year; the year of his passing away is A. D. 1835. This year, on the 15th, 16th, and 17th of October, his ninty-eighth anniversary was celebrated at Mylapore. The function was marked by the music performances of a number of Vidvans, major and minor. It was not however strongly realised by the organisers that such festivals of music-compesers' days have their meaning only if a special programme is chalked out for greater spread of the compositions of the composer honoured by the celebration. Besides the giving of some lectures on the speciality of the music of the composers, Vidvans who give performances on the occassion must be asked to sing only the compositions of that composer. Such a programme is more necessary in the case of Dikshitar's day, his compositions not being in such vogue as they deserve. A diligent search all over South India for the compositions of Dikshitar, a recording of all those Dikshita-kirtanas known to such primier musicians as Veena Dhanam, who especially has a large stock of them as a consequence of her having come in the direct Sishya-lineage of Dikshitar through Sattanur Panju, a good Devanagari edition of such collected compositions of his,—these and many more lines of work I think, will be persued by lovers of music, ere 1935 ushers in the first Dikshitar centenary which must be celebrated not only in Madras but also in his own native place Tiruvarur in a grand manner.

MADRAS SANGITA SABHAS

THE JAGANNATHA BHAKTA SABHA.

I

Katha Kalakshepam: Kuchela Upakhyanam:
Brahmasri VEDACHALA BHAGAVATAR of Chunampet.

It was a new name that was notified for a programme of Harikatha on the 14th October evening at the Jagannatha Bhakta Sabha. On enquiry I learnt that years back the new Bhagavatar was even a favourite of Madras.

Brahmasri Vedachala Bhagavatar is a good performer of Harikatha. Those who emphasise music may not patronise him much but his music, especially as supported by his accompanying musician, is not less attractive than that of some of the Bhagavatars who have not failed to be a success in Madras. Music apart, Brahmasri Vedachala Bhagavatar is a learned man and his exposition of a devotional story bears the mark of his good Sanskrit learning and acquaintance with other allied religious literature. His Sanskrit learning impresses even those who are somewhat above the level of the average Sabha-goer. He does not overdo the comic element. His exposition will certainly be more effective if he proceeds more steadily; for in his speedy delivery he slips now and then.

Surely the Bhagavatar, who has not been heard of here for some years past, deserves greater patronage in Madras.—*Bhavuka*.

II

PAPANASAM SIVAN.

At the Jagannatha Bhakta Sabha, on Sunday the 22nd., a large and appreciative audience was treated with a rare type of high class devotional music by Mr. Papanasam Sivan. A frail figure, of short stature, with a puny body but an impressive head and jaw, Mr. Sivan is a veritable volcano in action. Those who had not heard him sing could hardly believe that out of such a figure of poor promise, such music could gush forth combining in itself the three qualities of an appealing devotion, pregnant meaning, and a superior style of music. Towards the end of the performance especially, when he sang his own compositions, 'Kadakkan Kodi Vendum' in Kambhoji and 'Chidambaram ena' in Kalyani, everybody was deeply moved.

The Secretary of the Sabha, Mr. Venkatachariar, was visibly moved and unable to contain himself, ran to Mr. Sivan, garlanded him a second time, and gave utterance to a few words of praise which were also felt by everybody as well-deserved. He said in Tamil that that day they had enjoyed a rare type of music, which could not be had when other Vidvans sang. Other Vidvans had sung in the Sabha the compositions of Mr. Sivan but when they heard Sivan himself sing them, they went direct to the heart and produced a music consciousness even in lay men, by virtue of the high musical quality and the rare devotion of Sivan's music. With almost tears of joy in his eyes the Secretary concluded with a request to Sivan to be forgiven for not having awailed himself of such superior and edifying music earlier. To these feeling words, everybody present there responded.

Though Mr. Sivan is not gifted with a divine voice, his music is really divine. His style is very difficult to imitate and reminds one often of the rare flights in which the late Konerirajapuram Vaidyanatha Ayyar used to revel. Though lacking that ponderous sway and that "Karvai Sariram" of Konerirajapuram Vaitha, Sivan has imbibed much of his music from him and now and then, Sivan's flashes, with the limitations of his broken voice can give us an idea of what majestic music the late Vaitha was capable of.

Sivan's strong point is his Raga alapana and that day, his Alapana of Ragas Sriranjini, Kalyani, Todi, Kapi, Bilahari and Punnagavarali were immensely relished by the audience. It represented a rare Karnatic style of music. The audience was admiring Sivan while he sang the usual set of compositions and svaras and its attention and admiration were intensified when he began to sing his own compositions; and then he seemed to hold unquestioned way in his own natural element. His Kirtanam in Punnaga varali "Sivaganga Nagara Nivasini" which is his latest composition, elicited profound admiration.

Sivan takes scrupulous care regarding the correctness of Sahitya and the articulation of words. He never mutilates the Sahitya for the sake of "slurring on with music". Therefore his music has greater effect than that of others. His style of music, wedded to devotional song which he feeling sings touches both our head and heart. Invariably Mr. Sivan closes his eyes while singing and the more tightly he closes his eyes, the more he opens the inner vision of his hearers.

The accompaniments, Mr. Gopala Sarma, more frequently met with as one of the "Sarma brothers", whose style of developing Raga differed from that of Sivan's and Mr. Parthasarathi, with his closely following Kanjira, were of substantial help to Mr. Sivan.--*Sabari*.

THE ARYA GANA SAMAJ.

I

Katha Kalakshepam: Draupadi Mana Samrakshanam: Brahmasri SULAMANGALAM VAIDYANATHA BHAGAVATAR

On Sunday, the 15th October, I took the opportunity to hear a veteran Bhagavatar's Harikatha when the Arya Gana Samaj arranged for the performance of the story of Draupadi Mana Samrakshanam by Brahmasri Sulamangalam Vaidyanatha Bhagavatar. The Bhagavatar was once very frequently visiting Madras; he has not ceased to be good though old age has deprived his music of much of the charm. The speciality of his music is his command of a large number of Tyagayyas's Kritis, which he sings in whole and in part according to situation and from the rich devotional ideas contained in which he quotes during the course of his exposition. He is gifted with genial humour which vivifies his talk and the ease with which he speaks is noteworthy.—*Bhavuka*.

II

Bharata Natyam : BALASARASVATI.

Unusual rush there was at the gates of the Gana Mandir, when Balasarsvati's Bharata Natya was announced by the Arya Gana Samaj on the 22nd October. Many 'high class' men thought it worth while to see the much despised Nautch. Perhaps the rush was due to the subject of Indian classical dance having attained some prominence just at present. It was a good sign that like a renegade, society seemed to penitently return to the genuine art.

Balasarasvati has already been twice reviewed in these columns. I saw the dance for the third time to assure myself more and more of the greatness of the art as such, irrespective of the exponent's achievements in it. Balasarasvati is remarkable in Attam or Nritta ; the credit here goes to her and her tutor, Mr. Kandappan ; her Abhinaya is poor, is even faulty and the mistake lies with him who taught her Abhinaya. The long Tillana especially which Balasarasvati danced towards the end was excellent.

As usual, the music of her mother who sings the Padas was one of the chief attractions of the performance.—*Bhava Raga Tala*

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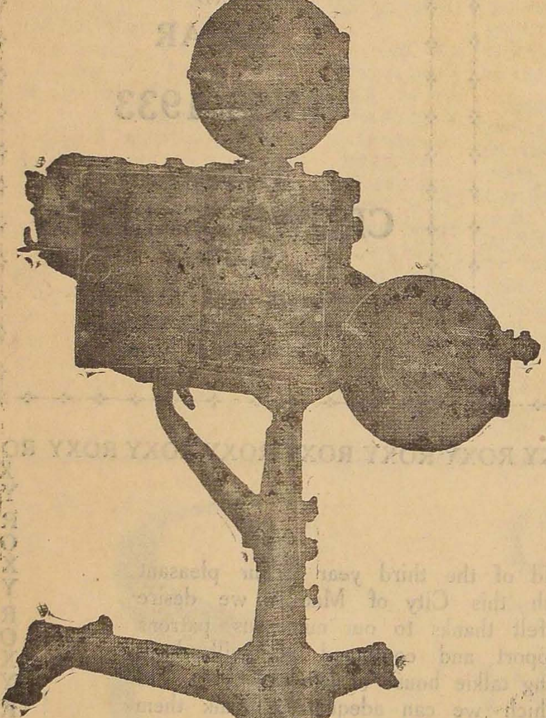

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